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HISTORY OF MUSIC IN SAN FRANCISCO SERIES

Supplementary Monograph

Volume Thirteen

THE MUSICAL TRADE

1850 - 1940

1. Instrument Makers
2. Leading Music Houses
3. Music Publishers
4. Musical Journals
5. List of Rare Instruments

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Hist of Music
~~Kutnick~~
Introduction
~~May 7, 1941~~

Introduction
Instrument Makers

The phenomenal growth of San Francisco, leaping from a population of some one thousand in 1848 to over 20,000 a year later, brought with it a dearth of innumerable commodities, among them musical instruments. The city dance halls, gambling hells, and places of amusement frequented by lucky miners eager to squander their "dust" demanded every kind of instrument that could "make music", while the men at the diggings hungered for accordians, violins, guitars, flutes and horns to "while away tedious hours." To satisfy these demands several pioneer merchants added musical goods to their stock-in-trade, but as the importation of these necessitated the long trek across the Isthmus of Panama, or, later, the dangerous journey over plains inhabited by hostile Indians, prices rose sky-high.

It was inevitable, under these circumstances, that instrument makers were attracted to San Francisco. Adding to this, ~~the~~ the period of reaction following the Revolution of 1848 ~~shaking Europe out of its feudal sleep,~~ in Europe, started a wave of migration. Thousands of refugees turned to America for a haven, among them many of the finest of continental makers of musical instruments. In the New World, their imaginations captured by the discovery of gold in El Dorado, not a few of these craftsmen turned to the west. The majority were of Germanic origin with long histories of instrument making in their ~~families~~ family backgrounds.

Almost from the beginning of the frenzied gold rush, bringing to California men of all nations, the manufacture of pianos was begun in San Francisco. By the middle fifties violins, guitars,

and other string instruments were being made here. In the sixties flutes, oboes, and fla eolets were added to the list.

San Francisco, however, was not without competition. Pianos had been manufactured on the Atlantic seaboard as early as 1823, and eight years before gold was discovered at Sutter's Mill, Jonas Chickering was employing ~~three hundred~~ 300 workers in his Boston factory to turn out ~~thirteen hundred~~ 1300 pianofortes annually. String instruments had been manufactured in the East since the time of the Revolution, and by 1860, when San Francisc was in its swaddling clothes, ~~fifty-three~~ 53 factories making miscellaneous instruments were already in operation. San Francisco's protection lay only in its isolation ~~in the~~ from the ~~east of mechanized~~ East.

For a time, aided by high freight rates, it appeared the flourishing western metropolis would become an important center for the manufacture of musical instruments. Makers of virtually every contrivance that "brought forth music" set up humble workshops and competed spiritedly for prizes at the Mechanic's Fair's annual exhibitions. The city earned the reputation of producing the best accordions in the nation. By 1865 the Mechanic's Fair Exhibition Committee said ~~in~~ a display of locally-made instruments "compared favorably with the best imported", and a year later asserted that "organ making has been successfully carried on in San Francisco during the past ten years." By the close of the sixties it was estimated that 120 pianos were being turned out annually.

The hey-day of musical instrument manufacturing in San Francisco was between 1875 and 1895. The city's future was

assured. Already it had become a great Pacific port, as well as the cultural, industrial, and financial heart of the West. Churches were equipped with locally-made organs of excellent workmanship; every home which could afford one contained a piano; the Spanish population eagerly demanded guitars; Italians purchased accordions; easterners acquired banjos and violins.

But by the turn of the century the output of instruments of home manufacture was in definite decline. A severe depression in the early nineties inaugurated the slump. The lowering of freight rates by the trans-continental railroad added to this, and with the even cheaper transportation that came in 1915 with the opening of the Panama Canal, San Francisco's fate as a mecca for instrument makers, was sealed. Though a handful of craftsmen continued to turn out their superb products, the golden era of instrument making in San Francisco was over.

History of Music
Instrument Makers
~~S. Kutnick~~

Piano

J. H. Falkenberg

Original pioneer in the making of pianos in San Francisco was J. H. Falkenberg, who in 1849 set up his factory on Jackson Street. Instruments of this nature were at this time extremely scarce, yet he amusingly advertised that he would "tune any make piano."

Jacob Zech

Jacob Zech, first of the great local piano makers, having learned his profession from his father at Rheinpfalz, in Bavaria, migrated to America about the year 1850. After spending five years in the New York establishments of William Munns and Steinway and Sons, he turned his face to the west, arriving in San Francisco in 1856. For some time he occupied himself with the tuning and repairing of pianos imported from the Atlantic seaboard by way of the Isthmus of Panama, preparing himself, meanwhile, for the day when he could begin to manufacture the instruments himself.

A year later, in 1857, he was ready. He opened a little workshop, in which he appears for a time to have been the sole laborer, on the south side of Pacific Street, between Stockton and Powell. Before the year was out, at an exhibition of musical instruments held by the Mechanics Institute, his creation won the highest award for pianos.

The Daily Evening Bulletin of March 25, 1857, after noting that four pianos had been manufactured in San Francisco prior to the instrument turned out by Zech, asserted that Zech's piano was "the first one of real excellence", and went on to say:

> "He has just finished the instrument of which we speak; has another of similar character under way, and proposes, provided he meets with sufficient encouragement to continue with the business and establish a California Manufactory of Pianos.

> "He has imported wood which he uses; but the making up is entirely Californian; the sawing, chiselling, carving, glueing, veneering, and in fact all the work, to the covering of the bass wires with wire-thread, is all done in his workshop. He also has a dryroom where he seasons his timber, and keeps a constant supply on hand for the demands of his business."

5 The report of the Mechanics' Institute Fair, September 7, 1857, describes Jacob Zech's workmanship as follows:

> "(Exhibit) 2 piano fortes -- 1st the best of all exhibited - square piano - 7¼ octaves in rose-wood case and in tone, touch, beauty of finish and apparant durability, is eminently superior. Wood for the case and hardware used were imported. The metal and cedar employed in the interior are of native growth, very hard, well adapted to the purpose; and all the work was done in S.F. Second in all respects similar to the first is slightly inferior in tone. Diploma. (Highest award.)"

6 Zech's pianofortes won first premiums at the State Agricultural Society, held in Stockton in 1857; the Agricultural, Horticultural and Mechanics' Society of the Northern District of California, held in Marysville in 1859; and the California State Agricultural Society, held in Sacramento the same year.

3 By 1860, such was the favorable reception of his instruments, Zech established his factory in larger quarters at 157 California Street, and six years later, finding still additional space necessary, he located on Ninth Street, between Folsom and Howard. The instruments he was turning out by this time won the acclaim not only of critics, but also the high esteem of empire-builder William C. Ralston.

Zech's pianos won a premium at the fourth Annual Exhibition of the Mechanics' Institute, 1864; the following year, at the fifth annual exhibition, in awarding him a gold medal, the Institute committee stated:

> "The excellence of the piano made by this firm is well attested by the fact that the same styles, size and action sell readily and at generally higher rates than any other makes imported."

During the year 1866 Zech employed two workmen, and made twelve pianos of an average value of about $450. His firm at this time was without competition in the state, the cheapness of labor and materials in the Atlantic States and Europe having already forced the others out of business. Nor did Zech's future go unchallenged. In a final desperate effort to compete with Eastern and European manufacturers he merged his company into a joint stock association, with a $150,000 capital, under the name of Zech Piano-Forte Manufacturing Company, with the purpose in mind, as stated in the General Review of the 1868 San Francisco Directory, of driving the outside firms from the western market. But it was a losing battle. Despite his superb workmanship he was at length vanquished by his competitors, and ceased making pianos sometime in the late seventies.

Frederich Zech

Frederich Zech was also a piano maker, and though apparently less talented than his brother, Jacob, was an exhibiter at Mechanics' Institute Fairs. Frederick Zech's factory was located at 2 Summer Street and he specialized in tuning and repairing pianos.

Schmitz, William and Joseph

12 The Schmitz brothers, piano makers in San Francisco from 1872 until 1895, were descendants of a long line of distinguished craftsmen. Born in Crefeld, Germany: William in 1845 and Joseph in 1850, they migrated to New York in 1866, finding employment with George C. Manner, originator of the then famous "Arion" piano. Four years later the brothers came to San Francisco, and in 1372 they established their own factory at 1155 Mission Street. Beside making pianos under their own name, they also made instruments for Kohler and Chase, Sherman, Clay & Co., Mathias Gray, and Bowers and Eaton.

Until 1895, when the freight rates on eastern pianos dropped to as low as $10.00, making their business no longer profitable, their factory steadily produced an average of twenty-five upright models a month. When, like many other local manufacturers, they were finally forced to cease operations, they found work in various other fields until the time of their deaths.

Both men died in San Francisco, Joseph Schmitz in 1917 and William Schmitz in 1920.

T. M. Antisell & Co. *

About 1873 the house of T. M. Antisell undertook the manufacture of both pianos and organs, and within a few years their store at Powell and Market Streets, covering twelve lots, became the largest of its kind in the nation. Lit by 205 gas lamps and electric lights, dazzlingly reflected the the myriad plate glass walls and mirrors, the store contained hundreds of pianos and organs.

The Mechanics Institute Committee reporting on the exhibition of 1884, said:

"T. M. Antisell & Co., - display of pianos and organs, home make and Pacific Coast material. This exhibit calls for special mention. This Company has taken great pains to present the very best possible display of their wares; and their pianos, for volume, tone and durability far surpass any other of California make and compare favorably with the best of Eastern makes. Gold Medal."

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* For manufacture of organs, see p. 3 (Organs)

1874

11 Conrad Christian Hornung

Conrad Christian Hornung, born in Slagelse, Denmark in 1842, came from a family of master craftsmen who have dominated the Scandanavian piano industry since its inception a little over a century ago. But unlike those of his own and preceeding generations who found ready employment in the factory of Hornung and Moller (established by his uncle at Copenhagen in 1838), young Conrad gained most of his practical experience in southern Europe.

After a period of schooling in Naples and Rome, he went to work for Collard and Collard of London, largest of Britian's domestic piano producers during the 1870s. While there he married an English girl, severed his connections with Collard and Collard, and engaged in the piano-making business for himself. In 1872, hearing tales of the boundless opportunity offered by America, Hornung and his bride emmigrated to New York, where, during the next year, a son was born.

A growing dissatisfaction with New York was soon augmented by Hornung's desire to visit the Yosemite Valley. In 1874 he moved his family to San Francisco, found the West attractive, and decided to make the city his permanant home. Almost immediately he was engaged by the piano maker Charles Hall, and later by T. M. Antisell, to help build, tune and repair the instruments these craftsmen were turning out in ever increasing number.

Meanwhile, in the parlor of his home, Hornung made and perfected several pianos which were an improvement on the types then current. By 1880 he was again in business for himself, open-

ing a store at 717 Market Street.

San Francisco at this time had become music-conscious. Every family which could afford a piano was in the market for one; and few prospective buyers, once they tried a Hornung, could doubt its superiority over all but the most expensive imported makes. The dark-grained Alaska spruce used in the construction of the sounding board gave the Hornung instrument an exceptionally clear tone, and further improvements on the sounding board did away with the constant tuning the pianos of other firms demanded. Throughout it was durably built and artistically finished. It was made in the then novel upright style, which Hornung was one of the first to introduce.

Prior to 1906, so successful was Hornung's business, he four times had to find larger quarters. Some of his later instruments contained a touch control, invented by a brother, Rudolph Hornung, in 1896. By turning a knob inside the piano, one could regulate the keyboard from stiff, to medium, to almost feather-like resistance; and since this device had been patented, no other manufacturer could adopt it.

In the fire and earthquake of 1906 the Hornung establishment at 216 McAllister Street was reduced to a smouldering ruin. This meant, as in many similar cases, beginning all over again at the bottom. Hornung did so more literally than most business men, for the instruments he next produced were made in the basement of his home at 1762 Eddy Street, which fortunately had escaped distruction. Shortly thereafter he accumulated sufficient stock to open another store; and the house of C. C. Hornung, with

two sons added to the firm, entered upon the second phase of its successful career.

When Hornung died, in 1909, his sons took over the establishment he had left and continued its operations jointly until 1922, moving to the present location at 236 Eddy Street. In that year the elder son died prematurely, leaving the younger, Valdemar, in complete charge.

As evidence of the Hornung sense of humor, and perhaps also an indication of the skilled craftsmanship of his father, Valdemar Hornung tells this anecdote. In 1878 Conrad Christian Hornung acquired a Steinway, and tongue in cheek, painted out the name and substituted his own. On a piano of his own manufacture he reversed the proceedure, making it appear a Steinway. He then invited some 25 or more prominent San Francisco women to his store and asked them to try the two instruments and select the superior. Without a single exception the women chose the "Steinway", unaware, of course, that it was a Hornung in disguise.

Minor piano makers

John Bender, whose first location was 3 Post Street, made pianos as early as 1857, one of his instruments winning a diploma of merit in the first of the Mechanics' Institute Exhibitions. In 1858 he displayed a double piano, an invention of his own and the predecessor of the modern double keyboard.

Gustave Rudolph made the first upright piano in San Francisco in 1865 at his quarters at 214 Post Street.

Hemme & Long, with a factory at Clay and Franklin Streets, and showrooms at Montgomery and Sutter, began the manufacturing of upright and grand pianos in 1877. The 12th Exhibition of the Mechanics' Institute hazarded the opinion that this newly organized firm would "no doubt be a strong competitor with eastern and European makers."

Robert Fay, who began the manufacturing of upright pianos in San Francisco in 1881 was awarded, in 1887, the Grand Silver Medal for the best California made piano. The Annual Report of the 22nd Exhibition of the Mechanics' Institute stated: "...in view of their excellent and beautiful construction, the mechanical perfection attained in their action and their splendid tone, they are fully entitled to the award made." Fay's factory was located at 1715 Mission Street.

G. O. Heine & Co., a firm of local manufacturers, was in the 1891 report of the annual Mechanics' Institute Exhibit referred to in the following manner: "This firm of local manufacturers displayed the magnificient products of their skill, both

in finished and unfinished condition."

Other piano makers whose craftsmanship merited attention opened their shops at the time and place noted below. Competition caused several to terminate the manufacture of instruments in short order, yet many continued turning out fine pianos over a period of years.

14
3

J. D. Allovan, 1856, Stone and Jackson Streets.
B. Curtaz, 1859, 186 Montgomery Street.
Woodworth, Allovan & Co., 1862, 12 Post Street.
Byron Mauzy, 1884, 922 Market Street.
Joseph E. Galigher, 1886, 907 Mission Street.
Andrew Conrad, 1885, 17 Clinton Park.
J. Dewing & Co., 1885, 420 Bush Street.
J. Gram, 1885, 132 Ninth Street.
Ensinger & Co., 1886, 827 Howard Street.
Chas. Marx, 1888, 132 Ninth Street.
Jacob Zillig, 1890, 117 Fillmore Street.
Charles R. Hall, 1860, 638 Market Street.
Henry Tillman, 1887, 1243 Mission Street.
Fred W. Wagen, 1891, 20th Street, near Sanchez.
W. F. Deitemeier, 1896, 2100 Market Street.
A. S. Tonnolla, 1861, California near Kearny.
P. J. Barber, 1861, 404 Market Street.
A. Stangenberger, 755 Mission Street, 1866.
Ripley & Kimball, 1866, 417 Montgomery Street.
W. S. Pierce, 1867, 536 Market Street.
William B. Frisbee, 1868, 435 Brannon Street.
S. F. Herrguth, 1875, Hampshire & El Dorado.

History of Music,
Instrument Makers,
~~S. Kutnick~~

Organ

Joseph Mayer

Earliest organ maker on the Pacific Coast was Joseph Mayer, who in 1858 opened his shop at 728 Montgomery Street. During the course of his career, which terminated in 1885, he supplied organs to many churches throughout the state. The instrument he set up in Marysville was the first built on the Coast. Temple Emmanu-El, which burned in the San Francisco fire of 1906, had one of his largest organs. Of this instrument the Daily Alta Californian, December 17, 1865, says:

> "The Synagogue of the Congregation Emanu-El, on Sutter Street, will be provided with one of the largest and finest organs to be found in the country, and by far the largest on the Pacific Coast."

Quoting the Hebrew, the Daily Alta Californian continues:

> "This organ will be twenty-eight feet high by sixteen in width, and eight in depth, containing 1,794 sounding-pipes. The great organ has 12; the swell, 9; the choir organ, 6; and the pedal bass, 3 stops; making 30 stops in all.... Mr. Mayer...has added an invention new to this country, although well-known abroad, in the arrangement of the sounding-board and action. The organist faces the congregation; the action of the organist is led through the floor to the main organ. The largest pipe will be 16 feet in height and the smallest half an inch. There are six couplers, which join together with the three separate organs, so that the organist can play either one or all as he requires....The organ-case is of mahogany and walnut, polished in their natural colors...."

During his lifetime Mayer's instruments were installed

in the St. Boniface Church, the Temple Emanuel, the Baptist Colored Church, St. Patrick's Church, the St. Markus Church, the First Unitarian Church, the Grace Episcopal Church, the St. James Episcopal Church, the Masonic Hall, the Odd Fellows' Hall, the Plymouth Congregational Church, and others.

Several sources begin Mayer's organ-making career in 1861 and conclude it in 1885, whereas the majority assert he began in 1857 and ended in 1902.

In addition to the craftsmanship which made him famous, Joseph Mayer was an accomplished musician and for many years served as organist at the St. Boniface Church in San Francisco.

John Bergstrom

Migrating from Minnesota to California, the Norwegian John Bergstrom established in 1864, at 33 Fremont Street, a factory which for years was the largest in the state. He exhibited his instruments at many fairs. In 1883, at the 13th Mechanics' Institute Exhibition, the official report stated:

> "John Bergstrom. Best pipe organ. This organ is of California manufacture and fine finish and excellent tone and will compare most favorably with the best imported. This is an important and needed industry here and we heartily recommend the highest award. Gold medal. Remark: 'Some of the stops and combinations are being pronounced by art critics to be superior to any other in this city.'"

The report of the Mechanics Exhibition of 1885 added:

> "John Bergstrom & Company; pipe organ, California make. This organ needs no comment from us. In finish, workmanship and tone, it stands so boldly out to thousands besides your committee that it deserves the highest award. Gold medal."

T. M. Antisell & Co. *

Manufacturing both organs and pianos from about 1873, this company in 1882 had constructed close to 200 reed organs. The Mechanics Institute Committee on Exhibitions in 1881 stated:

> "We are also very much pleased with the Antisell organ, finding it a finer toned and better made instrument than any other, and being a California manufacture, recieves our warmest commendation and is worthy of the highest award."

In a similar exhibition three years later the Antisell piano captured the gold medal.

Felix F. Schoenstein

A year before Felix Schoenstein, the youngest of 17 children, was born in Villingen, Germany, the revolution of 1848 forced his father, a master clock maker, to remove his family to a tract of land in the Black Forest called "Salfest". His fortunes at low ebb, the father turned to the life of a forester to eke out a living.

When Felix was four, conditions having settled somewhat, his father moved the family back to Villingen and resumed his fomer clock making trade. At this time there existed a ready market for cuckoo clocks and the Schoenstein fortunes took a decided upward turn. Two of the older boys, Lukas and Karl, became apprentices to Hubert Blessing, an instrument maker in the town of

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* Antisell pianos, see p, 6 (Pianos)

Kirchnach who was then manufacturing orchestrions, or mechanical organs, and installing them in royal palaces throughout Europe. The Schoenstein brothers played an important relatively new role in this industry, and in 1864 branched out for themselves: Lukas opened his own shop in Villingen and Karl went to Odessa as agent for Blessing.

Félix was fifteen that year. The complicated mechanism of the orchestrion appealed to his imagination and since he was considered old enough to learn a trade, his brother Lukas took him into his shop. Ambitiously, Felix studies geometry and mechanical drawing on the side, begin ing each morning, with the exception of Sunday, at 5:00 a.m.

The fame of the Schoenstein orchestrion spread abroad and came to the attention of the owner of an ornate saloon on Jackson Street, one Wittmeyer, familarly known in San Francisco as "Bottle Meyer" because he was the first one to bottle beer in the west. In 1868, having helped his older brother construct the orchestrion ordered some time before by "Bottle Meyer", young Felix, determined to evade the long years of compulsary military service that faced him at home, secured consent to accompany the finished instrument to America to direct its installation. Another brother, Ferdinand, met Felix in New York, and accompanied him on the last leg of his journey, the pair arriving in San Francisco on the paddle wheel steamer, Sacramento, October 19, 1868, one day before the earthquake of that year.

Ferdinand took over the San Francisco agency for Schoenstein orchestrions and for a time Felix made rolls for the few instruments that had been shipped here from Germany. He became known as the only man on the Pacific Coast who could accomplish the difficult feat of arranging music from piano scores to fit any particular orchestrion in perfect scale and instrumentatio

But the handful of orchestrions in existance in western America still gave him little to do, and seeking employment he found a place with Joseph Mayer, first of the local organ makers, who had a shop on Page Street, near Laguna. Mayer's instruments at first seemed crude to the young Schoenstein in comparison with the intricate, highly mechanized orchestrions produced by his brothers. Nevertheless he adaped himself to the new trade and before long was made foreman of the factory, receiving in addition to his salary, board and lodgings with the Mayers -- since the organ shop and residence, as was customary in Europe, were located in the same building.

In 1877, at the age of 28, Felix Schoenstein started an organ factory of his own, on Birch Avenue, near Octavia Street. An entry in his daybook at that time says:

> "I started the organ business with a capital of about $500.00, a vacant lot in Oakland, and with good health and real ambition."

Although the organ business was by no means good at that time, Schoenstein prospered sufficiently to marry the following year. He took an active interest in the musical life

W. S. Pierce, 1863, 26 Montgomery Street.
H. M. Balch, 1875, 432 Kearney Street.

of the city, conducting the Kolpings Verein, a German singing society, leading the Cecilia Band for some years, and serving as solo baritone in the choir of St. Patrick's Church.

The tiny workshop begun by Schoenstein in 1877 has today grown to a modern three-storey plant located at 3101 Twentieth Street. Three of the ten Schoenstein children, five of whom are boys, now head the organization their father left when he died in 1935. They are Lewis, Otto, and Erwin, each in charge of a separate department of the concern, now one of the largest as well as the oldest on the Pacific Coast.

Notable among the many fine instruments constructed by the Schoenstein family were: a 15 stop, two manual organ installed in the Baptist Church, Stockton, California; in the St. Mary's Church of the same city, an organ with concave pedal keyboard; in San Francisco, at St. Mark's Chruch, O'Farrell and Franklin Streets, an instrument still in use which has 21 stops; and a 12 stop organ in the Norwegian Lutheran Church, on Howard Street, which was destroyed in the 1906 fire.

(INSERT A, See Over)

Minor Organ Makers

13 Additional organ manufacturers began their trade at the time and place noted below.

Robert Farren, 1858, Powell near Green Street.
John McCraith, 1858, Broadway and Hyde Streets.
B. Shellard, 1859, Montgomery near Green Street.
Woodworth, Allovan & Co., 1862, 12 Post Street.*

* See Piano, p. 11.

(Insert A-)

Richard Aurandt & Co.

The Chapelvox (Voice of the Chapel), an instrument for electrical transcription reproduction of organ music has been made in San Francisco since 1934 by Richard Aurandt & Co. These instruments have been installed throughout the nation.

Instrument Makers
Kutnick
Strings

Violin

Joseph Urban. Czecho.

26 Born in Cernuch, ~~Czecho~~-Slovakia in 1821, Urban as a young man became apprenticed to the famous instrument maker, Homolka. After learning his trade Urban spent some years wandering about Europe, in 1847 migrating to New York to set up his workshop. A few years later he transferred his business to San Francisco, but in 1863 he returned to Prague. Eventually he returned to San Francisco, where he died in 1893.

2 One of the earliest of local violin-makers, he also made and repaired guitars and other string instruments. The Mechanics' Fair reports of 1857 stated:

> "Joseph Urban, San Francisco, -- a guitar & two violins. Guitar was the only one exhibited. Superior in both tone and finish. It has the peculiarity of three additional strings, which may be tuned as a bass accompaniment to any key at the will of the performer. One of the violins is an alto and both are excellent. They give evidence of decided talent, and will not suffer by comparison, either of style or tone, with the best imported. Diploma."

Although he was a fine craftsman, because of his many removals from the city, Urban's production is not considered very important.

His earliest San Francisco location was at the corner of at the corner of Kearney and S[illegible]. Mark's Place.

Instrument Makers
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Herman Muller

During the years 1899-1892, Muller maintained a shop on Turk Street at Fillmore, advertising himself as follows:

27:

"New Violins - Own Manufacture

"High grade instruments. Copies of Stradivari and Guarneri models. In making these, results of long experience and knowledge of construction has been honestly applied."

Mr. Muller was awarded medals at the Mechanics' Fairs in San Francisco in 1890 and 1891, the reports stating:

"Herman Muller - Zithers and string instruments of Calif. Mfg. These instruments evidenced much skill in taste ~~and~~ ~~in~~ ~~their~~ ~~workmanship~~ in their workman ship and finish; Mr. Muller being a skilled artisan in that line of work. Silver medal."

19:

"Herman Muller - String instnuments of California Manufacture. For best zithers, mandolins and violins - California manufacture, silver medal."

The San Francisco Chronicle of Dec. 18, 1898, in an article on instrument makers in the city, said:

"Mr. Herman Muller is a violin maker who builds strictly after the models of those matchless instruments that have stood the test of centuries and grow more priceless every year. In his choice of woods and shape and adjustment of parts, Mr. Muller tries no experiments but endeavors to make exact copies of these ancient masterpieces, one or more of which he keeps always with him."

28:

Richard Schubert

29:

Richard Schubert was born in the quaint old town of Markneukirchen, Saxony, the son of well-known violin and bow makers, his father having made bows in London for the famous Wilhelmj.

An apprenticeship served with three of the best known Saxon makers of violins prepared him for the broader experience gained with the noted maker, Carl Zach, in Vienna. Subsequently Schubert identified himself with the celebrated Otto Miggs, of Coblentz, whose modern makes of violins commanded high prices. When Miggs moved to London, Schubert went along in the capacity of a first-class violin maker. It was during his stay in the English capitol that the excellence of his work gained recognition from the conservative old house of Thos. Hill & Son, who found frequent use for his rare talent in the restoration of old instruments.

After spending several years in London, Schubert returned to his native country. There he became engaged in the production of violins for the leading musicians of Leipzig and Dresden. In the spring of 1900 he came to San Francisco to head the enlarged violin department of Sherman, Clay & Co. An announcement printed by that concern stated:

> "It is with great pleasure that Sherman, Clay & Co., announces the addition of Richard Schubert to their Repairing Department force. He will devote his entire time and undivided attention to the artistic repairing of violins, bows and kindred instruments. Occasionally he will produce new violins of the highest standard."

During the decade he remained with Sherman, Clay & Co., Schubert made copies of two Antonius Stradivarius violins, large and small model, and one Joseph Guarnerius, large model, all dating from the seventeenth century. In these instruments he achieved the perfect correlation of top and bottom tones which distinguishes the orginals of the Italian masters. The attainment of this relation of tones is the crowning effort of the skilled violin maker and involves the most thorough knowledge of the art. The quality of the wood, its elasticity, the arch of top and bottom, the relative proportion of parts, and a score of other minute considerations enter into the problem of the perfection sought by the connoisseur.

In 1910 Schubert entered the violin business for himself at 101 Post Street, San Francisco, where he is still located. Recognized among musicians everywhere as an outstanding authority in his field, he has since produced some twenty-odd violins, each requiring about 240 hours of patient labor. Most of his energy however, has been directed toward restoring and repairing rare old instruments. The following letter, written by Mischa Elman on Aug. 15, 1935, testifies to the craftsmanship of Schubert:

> "My dear Mr. Schubert:
>
> "I wish to express to you my sincere appreciation of the excellent work you have done on my STRADIVARIUS violin (1717). I am very fond of this fine instrument and I am glad indeed that I came to you to have the work of the re-conditioning done. My confidence in you has been fully justified.
>
> "The violin is giving perfect satisfaction and I am grateful."

Lutz, I. A.

30:

At the age of eleven, and until he was twenty-one, I. A. Lutz studied music at the Vienna Conservatory. Then, because of family tradition, young Lutz went to work for his father, whose ancestors had been making violins since 1790.

Lutz came to San Francisco in 1912, established a place of business at 45 Geary Street, and there carried on his work until he died in 1926. The experiments which distinguished this craftsman is best described in a pamphlet called "The Tone of 'Strad'", issued by Lutz himself, and now in the collection of Louis Prince, authority on rare violins, at 420 Sutter Street. The pamphlet states in part:

"I. A. Lutz of 45 Geary Street, San Francisco, began his research work twenty-five years ago. He examined the wood of which the old master violins were constructed and compared them (sic) with the wood in the violins of today. He went minutely into all the construction features, the shape and dimensions of the space between the woods, distances between various points, the methods of putting the instruments together, and finally found the difference between the old Cremona violins and the modern violins was in the varnish used.

"This varnish, of which we distinguish several types, according to the place where it was made and used -- like Brescia, Cremona, Venice, Florence or Rome -- has, although often very different in color and texture, always the same main ingredient and uniform powerful effect in producing the 'Cremona tone.' After years of chemical experimentation and a great deal of research work, he (Lutz) has succeeded in producing the same identical varnish that was used by the old Cremona makers, and is constructing violins which have the same mellowness of tone as the original Stradivari because of this discovery of the missing link in the secret of violin construction."

Despite this contention, experts who have since judged the Lutz violins have found them quite inferior to the old Stradivari; and it is likely that his experiments failed to expose the secret he sought. But in any case such an impressive pronouncement did not go unrewarded; its author sold his instruments almost as fast as he could turn them out.

In addition to being a craftsman of considerable local reputation, Lutz was also a musician and etcher. He often played the violin in quartets composed of members of the city's symphony orchestra. His etchings of San Francisco scenes, now in thepossession of several dealers and violin makers, display a talent somewhat more than mediocre.

Max Willibald Schmidt

Mr. Schmidt was born in the city of Markneukirchen, noted as the center of musical instrument manufacturing in Saxony, Germany. He began learning the art of making violins at the age of fourteen. In 1912, on coming to America, he located in Denver, where he engaged in business for six years. His violins and cellos were recieved with great enthusiasm, due to their flawless workmanship and magnificent tone. No thumb-of-rule craftsman, he proceeded on each intricate step only after accumulating the precise scientific factors necessary to the making or repairing first-class instruments.

With California the unquestioned musical center of the Pacific Coast, in 1918 Mr. Schmidt moved to San Francisco, and

from 1922 on has been located at 1028 Market Street. His restoration of many fine instruments has earned him the gratitude of innumerable artists both in Europe and the United States. The violin-cello which he completed in 1921, requiring the greater part of two years to construct, is considered one of the finest instruments of its kind produced in modern times and has won high praise from the formost cellists of San Francisco.

Jacob, Kurt W.

32:

The same quaint village which produced Richard Schubert likewise produced from its apparently prodigal store of craftsmen the violin maker Kurt W. Jacob. Born May 14, 1892 in a family long distinguished for its artistry, Jacob began his career at the unusual age of nine, becoming an apprentice to his father. At fourteen, when most boys are concerned with the knowledge to be gleaned from text books, he was apprenticed to Theodore Scherzer, a descendant ofthe celebrated violin maker of that name who flourished early in the eighteenth century. Before he was twenty-one Jacob received his diploma from the Markneukirchen Guild.

To obtain more extensive training, he next associated himself with the famous house of Liebich, in Breslau. For a year and a half he remained under the personal supervision of Ernest Liebich himself. There followed several years under Erik Lindholm, the Swedish master; a trip to Switzerland to work under the best of that nation's craftsmen; and then, in 1914, while visiting in Hamburg, conscription in the German in-

fantry for service in the first World War. He was seriously wounded in the battle of the Somme and could only rejoin his regiment, months later, in an invalid capacity.

When the armistice was signed, thoroughly disgusted with Ge man militarism, Jacob went to Stockholm and renewed his association with Erik Lindholm, his friend and instructor. He was recalled to Germany, however, by a lucrative offer from the Koch harmonica people, in Drossingen, near Stutgart, who had decided to adda violin department to their factory and wanted Jacob to take charge of it. The venture failed after three months, whereupon Jacob went to Hamberg to study varnishing with Winterling, one of Europe's outstanding exponents in that branch of the craft.

In 1923, deciding to leave Europe, he migrated to America, and was immediately employed by the Vega Company, of Boston, instrument manufacturers, to make and repair violins. Two years later Peats, of Utica, New York, made him a better offer,. He accepted and during his stay with that firm made instruments which commanded as high as $600.00 in the retail market.

In 1929, having accumulated sufficient capital, Jacob decided to open a workshop of his own. He came to San Francisco and established himself at 46 Kearney Street, where he is still located. Although his business is chiefly concerned with repairing and restoring rare instruments, the relatively few violins he has produced herex rank with his best work elsewhere. One of them, originally belonging to Antonio de Grassi, has since come into the possession of Louis Ford, violinist at radio station

KPO. Another is owned by Henry Shweid, member of the Northern California Symphony Orchestra, who says of it: "Neither for love nor money would I part with it."

Recently Jacob has been invited to participate in a contest conducted by Jascha Heifetz, which ended Dec. 15, 1940, to determine who among living American violin makers is the greatest artist. [illegible] In agreeing to enter the contest, Jacob undertook what he hopes will turn out to be his own masterpiece.

Minor Violin Makers

William A. Haga

A native of Finland, Haga boasts that some of the instruments he made as a boy are still played in that country. Arriving in America as a young man he continued to make violins, first in Astoria and then in Bellingham, Washington.

The San Francisco Chronicle of August 23, 1934, in describing his work, said:

> "He sits, day in and day out, at a little bench in his humble shell of a shop at 1801 Market Street, perfectly content to play the melody of his life on the delicate instruments he carves from polished wood....
>
> "For nearly 40 of his 50 years he has been making violins...Sometimes he succeeds in finding a buyer for one of his instruments, more often not. Yet he goes on, hoping. 'I think this,' he said, picking up an almost finished violin from his bench, 'is

somewhere around the four hundreth violin I've made. Where they all have gone I don t know.

"But I do know that some of my violins are played by artists in Europe and that many of the finest musicians around Seattle and Astoria own others.

"It's been hard for me here....but you see, what may appear to be a very little business to you is more than just a business to me. It's -- but you wouldn't understand. Few do...."

Josephs the Elder

In a roundup of the city's instrument makers appearing in the San Francisco Chronicle of Dec. 18, 1898, Flora Haines Loughed said:

28

"Josephs the elder, who made violins which may some day be reckoned as only a degree or two inferior to those of the famous makers of the world, has disappear d below the horizon."

Andres Strom

28

Of Strom, Miss Loughed stated:

"..a Swede, a natural genius, producing violins which looked as if they had been hacked out with a jackknife, yet which were posessed with superb tone, went to the Klondike last spring and his fate is wrapped in uncertainty."

Louis Dowe

According to Mis Loughed, Louis Dowe:

28

"sensitive, studious, and an amateur musician, ranks high among the San Francisco men whose fame will live when they themselves are gone. Mr. Dowe's own instrument is the viola. He made one for his own use. The tone was so superior that it found a purchaser. He made another and again it passed to other hands...It is on these instruments which accidentally found their way to other hands, as well as the excellence of a violin he made, that his reputation rests."

Nurnberger-Suss

A native of Markneukirchen, Germany, Mr. Nurnberger-Suss was the grandson of Chr. Suss, the celebrated continental bow-maker. Before migrating to Novato, Marin County, ~~across the bay from San Francisco~~, Nurnberger was associated with the most prominent of European violin makers, and many of his bows are now in use by famous artists both here and abroad.

The Pacific Coast Musical Review of April 6, 1913, in heralding his decision to take up residence in California, stated:

> "There is no possible phase of the art of bow-making that Mr. Nurnberger has not studied thoroughly and he is therefore able to meet the most complicated requirements...This distinguished member of the rare vocation of bow-makers had no reason to be dissatisfied with his success at home... Any intelligent violinist will appreciate the advantage to be derived from the proximity of a man of such distinguished reputation..."

Dolores Mojica

10: A famed maker of guitars and bandurrias in the fifties, Dolores Mojica, by 1873 in the San Francisco Directory as a maker of harps, violins, and guitars. A bandurria is a plucked string instrument a little lower in tone than a viola but similar in shape to a mandolin. Mojica won several Mechanics Fair medals for excellence of his instruments. His shop for many years was located at 1027 Kearney Street.

String Instruments

Charles Morrell made fine banjos in the '70 and '80s. His shop in 1860 was located at 150 Sansome Street. T. W. Bree, successful teacher and minstrel-player in San Francisco, also worked at banjo-making in the 70s and 80s, with his headquarters at 562 Mission Street. Wm. R. West won a silver medal at the Mechanics Fair in 1882 for a "fine banjo of his own construction". He attempted an improved banjo during this period. Charles Stumcke was awarded a bronze medal for his harp-guitar at the 1857 Mechanics Fair. He was also a violin maker, and was located at 140 Sacramento Street. The 1857 Mechanics Fair reports termed a banjo by George Davis as being of "unusual tone and quality", and of a similar instrument made by John Burr Thomas said: "A California-made banjo of exquisite mechanical execution and admirable tone. Well deserving a diploma."

10: Most famous of banjo makers was Cress Unger, who, with Norton, once had a ukulele factory in Berkeley. His fine instruments won paticular attention from Mechanics Fair reports in the 1880s. The Exhibition Committee in 1888 said of his banjos:

> "These instruments are entirely of California manufacture. The rims are made of hard ~~shell~~ metal with German silver spun over them and wired on both edges, making them very substantial and beautiful. The necks, or handles, are made from the very best and thoroughly seasoned wood, principally bird's eye maple, holly, coco-bola and rosewood. The faces of the necks are inlaid in several different designs with rare and beautifully finished woods procured from different parts of the world, the edges being finished in ivory. In regard to tone, the best experts of the city pronounce them equal, if not superior to any other make."

Todd's banjos were manufactured in the 1890s by Todd & Douglass, and won silver medals at the Mechanics Fairs of 1890 and 1891. Of these instruments the Exhibition Committee declared:

> "These banjos are made on an entirely different plan than the ordinary kind, the improvement being a solid back similar to a guitar, yet retaining the peculiar tone of the banjos with increased power and sweetness...A California invention...We find the workmanship to be good and believe the new and patented method worthy of careful examination by lovers of the banjo."

28: George Hoffman, a well-known amateur, made choice instruments to local order throughout the nineties. To the orthodox banjo he added a saucer-shaped disk which deepened and sweetened the tone. He also adjusted the instrument to a mute, which enabled the player to provide a pianissimo effect.

28: Valentine Huber perfected an autoharp during the nineties; De Julio's specialty was ornate mandolins; Carl A. Anderson made guitars, mandolins, an occasional violin, and a stringed harp-guitar, which he called "Zion's Harp"; and Brandlein & Scribold in the eighties produced zithers. There were undoubtedly numerous additional makers of stringed instruments throughout this period in San Francisco who have since faded into obscurity.

Instrument Makers
Kutnick
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Accordian

C. C. Keene

First of San Francisco's accordian makers was C. C. Keene, who was active throughout the sixties and exhibited numerous times at the Mechanics Fairs. His shop was located at 103 Montgomery Street, where he also made flutinas and concertinas. (For Insert 1, See Over)

Louis Miller

For twenty-five years an accordian maker in San Francisco, and winner of many medals at the Mechanics Fairs, Louis Miller is credited with having done more than any other man in the country to bring the instrument into prominance. The San Francisco Chronicle of Dec. 12, 1898 said:

> "While preserving its simplicity of construction he has made many improvements, increasing the power and volume and strength and scope of the instrument. He constructs these instruments with the chromatic scale of three lines on the right, known as the Neapolitan system, but adds two octaves, piano scale, on the left, so they are capable of playing anything written for the piano. He has six different ways of changing basses...the instrument(is) vested with wonderful possibilites.
>
> "Mr. Miller is also the originator of a small cabinet organ of powerful tone, a folding instrument with tempered steel reeds. Owing to the weight of a concert accordian, it is a difficult instrument for a lady to manipulate and he is now planning a lady's concertina with a perfect chromatic scale."

The Mechanics Fair Committee, in reporting a display of

Insert (1)

In 1864 the Mechanics Institute reported:

> "The flutinas and accordians manufactured and exhibited by C.C. Keene, are superior to any we have ever seen, and he is justly entitled to the first premium for the state of California.

The following year, reiterating its opinion of Keene's products, the Institute said:

> "Accordians, of California manufacture, exhibited by C.C. Keene, San Francisco. These instruments were manufactured by himself and were superior to the imported. Award - First Premium."

Miller's instruments in 1888, said:

> "The greatest perfection yet attained in the manufacture of accordians has been accomplished by Louis Miller, who is exclusively engaged in making these instruments... He has invented a splendid instrument which plays in any key, major or minor, giving what has never before been secured - perfect tones, full, rich and sweet. His 'show piece' is a work of art. It is only 12" high by 7" wide and is a marvel of power for so small an instrument. It is a beautiful piece of work, the value being $150."

Galleazzi, Giovanni

34: In the province of Novara, where the village of Biandrate, his birthplace, is located, Giovanni Galleazzi learned the rudiments of accordian making -- an art which he practices occasionally even today, at the age of eighty-five, in the attic of his home on the slopes of Telegraph Hill.

Galleazzi spent the first twenty-four years of his life in hishomeland, serving for a time in the Italian army. In 1888 he migrated to Mexico by way of France, and by 1899 he was settled in San Francisco.

In order to support his family Galleazzi turned to the craft he had learned as a boy. Soon his accordians were declared inferior to none. The San Francisco Chronicle of Dec. 18, 1898 in an article on the city's instrument makers, declared:

> "Marvelous as is the intricate mechanism of these (Galleazzi's) instruments, a peep into the interior of their cases shows them to be scarcely less miraculous -- cases of tulipwood, rosewood, mahogany, holly, sandlewood, cherry,

> ebony, every species of choice material known to the woodworker -- inlaid in the most intricate patterns."

All this delicate inlay Galleazzi did himself by hand, and many of his earlier accordions are today considered museum pieces. But Galleazzi was not only a fine woodworker and craftsman, he was also an inventor. During his long career he patented no less than thirteen inventions for accordions, and today still derives a large part of his income from the royalties on these inventions.

The Galleazzi accordions, entirely hand-made, have taken many prizes that Mechanics Fairs. One of his instruments recieved a gold medal at the California Mid-Winter Fair held in San Francisco in 1894; another received the Medal of Honor, highest award of the Panama Pacific International Exposition of 1915.

Although the accordion business is not now as remunerative as it once was, his sons, Theodore and Frank, continue to carry on at their shop at 478 Jackson Street. Galeazzi himself, having retired from active participation, works in the attic above solely for his own pleasure. At present he is completing a music box of intricate design which turns out tunes in obedience to the revolutions of a hand-crank attatched to the case.

According to the abovementioned article in the San Francisco Chronicle:

> "There is only one man on the Pacific Coast whose work Galleazzi will admit approaches his own and that is Louis Miller -- and they applaud each other's success."

GUERRINI
GUERRINI & CO
GUERRINI & CO
ACCORDEON MAKER'S
ACCORDEON FACTORY

35: The Guer ini Company

The Guerrini Company was esta lished at 279 Columbus Avenue by P. Guerrini, but was relinquished to Pasquale Petromilli after the great fire of 1906 had virtually reduced the city to ashes.

Pasquale Petromilli was born at Castelfidardo, the Italian center of the accordian industry, and was introduced into the craft of making these instruments as a boy. After becoming the sole owner of the Guerrini Company, he set about making improvements in the accordian, then considered primitive and appreciated only at county festivals. Among his many inventions, many of which unquestionably paved the way to the present popularity of the accordian, bringing it to the theatre and radio, was the celebrated chromatic key. Guerrini instruments today contain all treble notes, all basses and all chords, making them thoroughly modern.

In 1935, at the death of Petromilli in San Francisco, his son, Armado Petromilli founded a partnership with C. Scopesi and G. Ferraris, and the business continues to flourish under the original Guerrini Company name. Besides an extensive trade in the United States, this concern yearly exports numerous instruments to Canada, Central and South America, Australia, and Europe.

Colombo & Sons

36: Colombo Piatenesi, whose accordions were played throughout the world, established his business in San Francisco in 1907. Today, with his sons carrying on at 126-138 Columbus Avenue, the house of Colombo still continues production, though not on the hand-manufacturing scale introduced by the concern's founder.

At present Colombo & Sons produce over thirty models, and artists now using their instruments include Dante Barsi, of Columbia Broadcasting System's station KMJ and John Molinari, a leading accordianist of the Pacific Coast.

The Columbo accordians were awarded medals at Genoa in 1914 and at the Panama Pacific International Exposition in San Francisco in 1915.

P. Greub Accordian Manufacturing Company

37: Mr. Greub wasborn in Berne, Switzerland. Since early childhood he studied the manufacture of accordions with celebrated Swiss teachers. He came to San Francisco with his wife in 1924 and immediately set up his accordian factory at his present address, 500 Capp Street.

The P. Greub Accordian Manufacturing Company is a one man firm, Greub himself doing all the work on his instruments. These are entirely made by hand, since he specializes in building instruments on order and to particular design. When work is slack his ability places him in constant demand by other manufactuers.

George Pfaff

An exceptionally skilled artisan, George Pfaff, maker of flutes and clarinets, first advertised in Langley's City directory in 1860. He won numerable awards at the annual Mechanics Institute Exhibition, in 1864 it being said of him:

> "Having examined the flutes and clarinets manufactured in this city by Mr. George Pfaff, we do not hesitate to say that we have never seen like instruments of equally good workmanship and in all the qualities required they are perfect. Premimm."

The year following he won a diploma for

> "...flutes...superior in tone an workmanship to any exhibited before..."

Pfaff's shop in the sixties was located at 203 Washington Street. His instruments, according to J. S. Hittell, were made largely of Mexican redwood.

John G. Dawes

A contemporary of Pfaff, Dawes also made flutes, and at several Mechanics Institute Fairs won diplomas for "superior tone and finish."

Kohler & Chase made cornets in the eighties, and though primarily importers, recieved a bronze medal from the Mechanics Institute Fair for its fine instruments. George F. Dunbar was listed in the San Francisco Directory of 1873 as a maker of music boxes, probably the predecessor to the present day "juke-box".

10: J. C. Deagan manufactured xylophones in San Francisco. Seeing the Guatamalan marimba displayed at the Mid-Winter Fair held in Golden Gate Park in 1893, he decided to manufacture them. Since then, under the name of J. C. Deagan Inc., Chicago, he has turned out thousands of these instruments.

Leighton F. Shaw, who also manufactured marimbas, improved on the instrument by rearranging the keys in such manner as to allow five men to play upon them simultaneously. His instruments, in 1935, were in vogue in exclusive hotels in Northern California.

Wright and Kochman, the original manufacturers of the xylophone, "an instrument of exceeding sweetness", experimented, according to the Mechanics Fair Committee, with

> "...that class of instrument known as 'Traps' - most of these contrivances are of their own design. They claim are also the only drum manufacturers here and are trying an experiment with in the shape of a copper kettle drum."

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1. Daily Evening Bulletin, 3/25/57

2. Annual Reports of Exhibitions - Mechs. Inst. Sept. 7, 1857, 1st Exhibit.

3. Daily Evening Bulletin, 4/7/60

4. S.F. Directory (1867) General Review. P. 45

5. Music of th Gold Rush Era, P. 103.

6. Daily Evening Bulletin, 4/7/60

7. Annual Reports of Exhibitions, Mechs. Inst., 1864. Fourth.

8. " " " " " 1865. Fifth.

9. S.F. Directory (1868) General Review, P. 46.

10. Mechs' Fair Reports, 1865-68 & Alverson's "60 Years of Calif. Son

11. Dick Jorgen, Interview with Valdemar S. Hornung, 4/8/40; 5/21/40 & rewrite by Harrison, 5/22/40

12. Project Copy: Instrument Makers, Harrison, 5/28/40, based on an interview by Dick Jorgen, 5/24/40, with Joseph Schmitz, a son of the piano maker of the same name.

13 Appendix L: Instrument Makers (A list of instrument makers, 1849-63)

14 Piano Makers, S.F. Directories, 1870-1896. (A compiled list)

15 Annual Rep. of Exhib. Mechs. Inst. 1877. 12th Exhibit.

16 " " " 1887. 22nd Exhib.

17 " " " 1891. 26th "

18 ~~(See: 13)~~ [illegible] (1882)

19 Handwritten Project Copy "A Calif. Build Organ", copied by Holbrook, 3/18/41, from the Daily Alta Calif, 12/17/1865, Page 1, Col. 1.

20. Project Copy, interview with Louis J. Schoenstein (from his father's records) by Dick Jorgen, May 29, 1940.

21. Annual Rep. of Exhib, Mechs Inst. 1883, 13th.

22. " " 1885, 20th.

23 " " 1881, 16th

24 " " 1884, 19th

25 Writeup by Harrison, 5/27/40, from interview with L. J. Schoenstein, 5/23/40, by Dick Jorgen, Project Material

26 Critical & Documentary Dictionary of Violin Makers - Old and Modern, by Henri Poidras, Expert, Trans. from the French

27 Dick Jorgen, Interview, May 29, 1940, with Mr. Louis J. Schoenstein, from the records kept by his father.

28 S.F. Chronicle, Dec. 18, 1898, P. 8.

29: Dick Jorgen, May 1, 1940, Interview with Richard Schubert, 101 Post Street; Project copy.

30: Dick Jorgen, April 17, 1940, Interview with Louis Prince, project copy.

31: Hall, 4/27/40, Proj copy; from Pac Coast Musical Rev., June 3, 1922, P. 8.

32: Dick Jorgen, interview with Kurt W. Jacob, 5/1/40.

33 SF Chronicle, Aug 23, 1934.

34: Dick Jorgen, interview with G. Gallazzi, 5/29/40.

35: Dick Jorgen, interview 5/28/40 with Mr. A. Petromilli at 279 Columbus Ave. Project copy

36: Dick Jorgen, interview 5/28/40, with Mr. Piatanesi, Jr.

37: Dick Jorgen, 5/29/40 Interview with Mr. P Greub.

38: Contributions by the Musical Industries of Boston: Ayars.

39: References to Introduction to Instrument Making: See - 10; 5; 28; Sixth Mech. Inst. Exhib Report; also Seventh;

Hist of Music
Music Houses, Distributers
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Kutnick

Kohler & Chase

Evidently not trusting too much in being able to dispose of the miscellaneous musical instruments he brought to El Dorado with him, the shelves of the crude shop Andrew Kohler opened in January 1850 at the foot of Broadway Street were augmented with groceries.

Rebuilt on the same site after it was destroyed by fire in 1851, the store soon outgrew its quarters, and a year later was removed to 272 Stockton Street. The business prospered to the extent where the grocery line was displaced by a stock of "Fancy Goods, Imported and American Toys, and Children's Clothing", and the store became known as "Santa Claus Headquarters." In 1857 a second store was opened at 175 Washington Street, displaying ~~panio~~ piano fortes, brass instruments, violins and guitars imported from France and Germany by way of the Horn. Two years later, warerooms described by the Mercantile Guide as "the largest salesrooms in the state," were opened at 424 Sansome Street, and by 1860 Kohler was ready to confine his merchandising to musical instruments alone.

By this time the pioneer merchant featured such fine instruments as Collard & Collard Pianos, from London; Pleyel Pianos, from Paris; Mason & Hamlin Melodeons and Organ Harmoniums, from Paris; and brass and wood instruments "from all the best makers in the world."

For a time, in the latter fifties, the company published sheet music, but soon discontinued this endeavor. In 1863 Kohler went to Europe on a buying trip, established an agency in Rome and another in Germany to supply his San Francisco stores with instruments. Andrew Kohler died in 1885 and the firm was incorporated in 1891. After the great fire of 1906, George Q. Chase, son of Quincy A. Chase, a nephew of Kohler, and his assistant for many years, took control of the firm's fourtunes. A few months later a ten-storey building was errected at 260 O'Farrell Street, and today remains the home of Kohler and Chase Music Company, a concern held in high repute by musicians and music lovers the world over.

1: music of Gold Rush Era
2: Interview, L. Klauss, 3/26/40, Kohler, Chase Co.

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Atwill & Company

1. Joseph Atwill, who had engaged in the music trade in New York for some years, arrived in California in 1849 and after a brief experience as a gold miner opened the second music store in San Francisco. It was located in the Old Zinc Building at the corner of Clay Street and Brenham Place and was founded in September of 1850. For a time Atwill did little importing, buying his goods from Andrew Kohler. Atwill's store escaped the conflagration of 1851, but outgrowing its headquarters, moved in the latter part of that year to 172 Washington Street. Despite his civic activities -- Atwill was President of the Board of Assistant Aldermen and a member of the city's first Board of Education -- he found it possible to enlarge his business. In 1854 he opened a branch in Sacramento and early advertisements mention a branch at 201 Broadway in New York. However, like Kohler, Atwill for a time did not feel his enterprise could succeed on the exclusive sale of musical instruments, and during his period his advertisements also called attention to "toys, games, fancy goods, perfumery, stationery, prints, paintings" and other commodities,

Mr. Atwill had training and experience as a printer and engraver and he was undoubtedly the first to enter the music publishing business in San Francisco. An advertisement in the Wide West of Feb. 18, 1855, reveals that Dan H. Douglas became Atwill's successor, The name of Atwill and Col., however, was

retained and Atwill apparently remained active in the business until 1860. In that year, according to Sixty Years of California Song, the firm was purchased by Matthias Gray. Atwill went to Virginia City, Nevada, where he became active in merchandising and politics.

1: Music of the Gold Rush Era.

2: Sixty Years of Calif. Song, Alverson; proj. copy by Neva Bentley, 3/12/40

Hist of Music
Music Houses, Distributers
~~Kutnick~~
~~5/2/41~~

Woodworth & Co.

1: Frederick A. Woodworth and his brother, Selin E. Woodworth, dealers in pianos and melodeons, opened their store in 1852 at 130 Clay Street. Moving to 16 Montgomery Street in four years later, they became "exclusive agents in California for Stoddart Pianofortes and Prince's Melodeons." In 1861 they changed their location to 28 Montgomery Street, and soon afterwards Alfred F. Allovan joined the ~~three~~ brothers in partnership, the firm becoming known as Woodworth-Allovan & Co. Once again they moved, this time to the Masonic Temple at 12 Post Street, and here the business was enlarged to include "Church and Parlor Harmoniums, Reed and Pipe Organs."

Salvator Rosa

1: Salvator Rosa, a colorful pioneer "who spoke little English but knew every note and word of his native Italian opera", opened a music shop at 180 Clay Street in 1852 which became a mecca for visiting celebrities. In 1857, at the first of the Mechanic's Fair Exhibitions, his display of instruments won the "Special Premium Award." He was the publisher of a ballad, "Bright Things Can Never Die," by Edward F. Rimbault, which was sung by Signora Bianchi at the Metropolitan Theatre and is even today occasionally heard over the radio. Rosa was located at 1932 Clay Street in 1856, 157 Montgomery Street in 1858, and 615 Montgomery Street in 1861.

1: Music of the Gold Rush era

Msth&s Gray

1: 2: Mathias Gray, a former clerk for Atwill, and William Herwig, a clarinet player and music teacher, formed a partnership in 1859 and opened their business at 176 Clay Street. Herwig withdrew shortly and the firm continued as M. Gray Co. In 1860 Gray moved to 163 Clay Street, and the following year, having the agency for Steinway pianos, once more moved, this time to 613 Clay Street. His store served as a gathering place for many visiting artists.

1: Music of the Gold Rush Era
2: Sixty Years of Calif. Song, Alverson, P. 84-85

During his existance Gray did an extensive publishing business and became a member of the San Francisco Music Board of Trade.

Badger & Lindenberger

1: 2: In 1857 William G. Badger, owner of a clothing and general mechandise establishment at 105 Battery Street, formed a partnership with Thomas E. Lindenber er, his former bookeeper. They sold music instruments and upon acquiring "the sole agency for Chickerin Pianos" moved to 413 Battery Street. The firm also acted as agent for Messrs Munns & Clark, and Bacon, Raven & Co., both of New York, and exhibited at several of the Mechanic's Fairs.

1: Music of the Gold Rush Era
2: Daily Evening Bulletin, 2/25/1857

1: Rasche & Pflüger

Frederick Rasche and Herman Pflüger opened a store at 190 Washington Street in 1856, selling jewelry as well as musical instruments. A year later Pflüger withdrew and the firm became known as Rasche & Sons. They dealt exclusively in music and music publishing, moving to 650 Washington Street in 1861 and 131 Montgomery Street in 1862.

1: Music of the Gold Rush Era

T. M. Antisell & Co.

Manufacturing both pianos and organs from about 1873, when the firm was located on Washington Street, T. M. Antisell & Co. in the year 1882 alone boasted of constructing close to 200 reed organs. The Mechanic's Institute Committee on Exhibitions in 1881 stated:

> "We are also very much pleased with the Antisell organ, finding it a finer toned and better made instrument than any other, andbeing a California manufacture, received our warmest commendation and is worthy of the highest award."

In a similar exhibition three years later, the Committee concluded that the Antisell pianos

> "...for volume, tone and durability far surpass any other of California make and compare favorably with the best of Eastern makes. Gold Medal."

Boldly entering a field in which several firmly established houses were already doing an important trade, the Antisell firm soon outgrew its quarters on Washington Street, moved to Market

and Fifth, and not long afterwards leased for a period of ten years the entire first floor and part of the second floor of St. Ann's Building, at the corners of Market, Powell, and Eddy Streets, becoming the largest piano and organ display room ~~of~~ in the world. Lit by 205 gas lamps and electric lights, and flanked by a series of massive plate glass mirrors which alone cost $10,000, the new headquarters dazzeled the populace with hundreds of locally-manufactured instruments.

In the early eightees , a member of the City Council, Antisell was boomed for mayor, but the demands of his flourishing business forced him to decline the office.

1: Antisell Musical Journal, Sept. 1881

2: Sixty Years of Calif Song

3: Antisell Musical Journal, Dec. 1880

Sherman-Clay & Co.

The acknowledged national leader in the field of retail music establishments, Sherman-Clay & Co. is closely associated with the history of early California. At about the time of the inauguration of the Pony Express, Leander S. Sherman, a boy of 14 year of age, came to the Golden State from Boston and went to work for W. K. Vanderslice, his brother-in-law and a manufacturer of silverware. His next job was with the music dealer, A. A. Rosenberg, who occupied a three-story building on the very corner where the main store of Sherman-Clay & Co. now stands. Young Sherman's job consisted of winding and repairing the countless music boxes in the establishment, as well as sweeping out, ~~mmmm~~ moving instruments, and acting as salesman during busy periods.

In 1870, Sherman boldly approached Rosenberg with an offer to buy him out. This was accepted, and a year later he took in a partner by the name of F. A. Hyde. In 1876 the firm of Sherman and Hyde gave way to Sherman-Clay & Co., Hyde selling out his interest of Major C. C. Clay, a wholesale grocery business man of Memphis who came to the Pacific Coast because of his wife's poor health. The firm prospered, and in 1892, on purchasing the ~~mmm~~ Mathias Gray music interests, bought with it the agency for the Steinway Piano. Late in the nineties with its usual foresight the firm arranged to become the exclusive agent on the Pacific Coast for a rising Eastern concern, the Victor Talking-Machine Company.

The 1906 fire utterly destroyed the Sherman-Clay headquarters at Kearney and Sutter. But the destruction was only temporary: immediately after the fire an office was opened in Mr.

P. T. Clay's house at the corner of Steiner and Clay Streets for the purpose of trying to locate burned pianos, as well as to establish a bureau or information to aid the stricken city. In 1908, erecting a new eight story fire-proof building on the site of the demolished structure, Sherman and Clay increased the tempo of their business. They had acquired branches in the northwest, at Portland, Seattle, Tacoma and Spokane, and now spread to Sacramento, Fresno, San Jose, Stockton, and Los Angeles, the Oakland store having been established for several years.

By 1911 the capitalization of Sherman-Clay & Co. was increased from one to two million dollars. Expansion was so rapid that a wholesale department was established in 1916 at 741 Mission Street and extensive warehouses at Spear and Harrison Streets. The sales agency for the products of the American Photo Play Co. was acquired at about this time, and in 1917 offices were opened at the Pantages Theatre Building at 935 Market Street in conjunction with the firm's rapidly growing sheet-music publishing business. Once again, in 1921, the capital stock of Sherman-Clay & Co. was doubled, this time from two to four million dollars.

Today Sherman-Clay & Co., inheritor, through Matthias Gray -- who bought out Antisell -- of one of the oldest musical establishments in the West, has branches in every city of importance on the Pacific Slope, and in retail commerce has no competitor of note.

, L.S. Sherman in 1926,
Major Clay died in 1905/and the firm is today managed by a Board of Directors.

1: Harmony, June 1921
2: Argonaut, 3/16/37
3: Editon, 4/5/26
4: Preliminary Data, File of Fred Sherman, by Jorgen, 4/3/40

Zeno Mauvais Music Company

1: Established in 1877 at 42 Twelfth Street, Oakland, under the name of its founder, Mr. Zeno Mauvais, the firm moved across the Bay in 1882 to 749 Market Street in San Francisco. Within two years its business had increased to the extent where more spacious quarters were necessary. From the new store at 769 Market Street Mr. Mauvais put into operation his policy of "quick sales and small profits." One of his special features was the handling of enormous quantities of 50 cent folios and 10 cent editions of popular issues. These he purchased in carload lots and exported throughout the globe. While pianos and musical goods were also stocked, it was the sale of folios and sheet music which earned the firm its reputation.

In 1890, with the death of its founder, the firm was incorporated under the name of Mauvais and Co. Mrs. Mae Mauvais was elected president and for the next five years her brother, R. L. Eames, served as manager. Then Mr. H. S. Stedman, who had been with the house since 1883, was elected manager-secretary, continuing in that dual position until the 1906 fire sent the firm's stock up in smoke. Its pianos and organs had been disposed of two years previously to the Wiley B. Allen Company; with the remaining stock, small goods, sheet music and book, the newly incorporated firm had taken up headquarters at 933 Market Street under the name of the Zeno Mauvais Music Company. But after the holocaust no attempt was made to re-establish it and so disappeared one of the best-known music houses of the Pacific Coast.

1: Sixty Years of Calif. Song: Alverson. P. 89-90

Waters & Ross

In 1924 Dewey W. Waters and George W. Ross founded the firm which bears their names. Both men had been friends since early youth and had for many years identified themselves with music, having begun their careers in the instrumental department of Kohler and Chase at 26 O'Farrell Street.

When the first World War broke out both enlisted, saw service at the front, and were among the last of the soldiers to return from Europe. With jobs scarce, Waters went to Sacramento to open a music store in conjunction with Maury Silverman, a former associate. Ross joined the band instrument department of Sherman-Clay & Co.

In 1924 Ross and Waters decided to open their own music store in San Francisco. For a year they rented quarters in the Kohler & Chase store, then took up quarters with the sheet music dealers, Reese & Fuhrman, at 19 Stockton Street. In 1927 they moved to more spacious quarters at 1155 Market Street, branching out into various musical fields. In addition to their complete instrument department, they added a sheet music department and installed an almost up-to-date repair shop.

When, according to George W. Ross, in 1927 "everybody wanted a freshly-made violin, preferably one manufactured in San Francisco", the firm engaged a well-known Greek artist to turn out these instruments. Eighteen violins were made in all, carrying the trade mark inside: Waters & Ross, San Francisco 1927.

But this, Mr. Ross states, was "only a fad", and the firm , determining to specialize, bent its efforts to filling the musical requirements of schools and colleges. So successful was their School Service department that within a short space of time they had reached out to institutions throughout the state, and today show no signs of having relinquished their leadership in this particular field.

Moving to 540 Sutter in 1932, and again to their present site, 533 Sutter in 1936, Waters and Ross now contains a sheet music department covering its entire first floor, various salesrooms and sound-proof alcoves above, and a violin repairing department, and in the basement an instrument repair shop. The latter, the most complete in the West, specializes in replating and lacquering.

1: L. Klausa, 5/2/40, Waters & Ross, Specialists in School & Musical Equipment.

2: Dick Jorgen, 4/30/40, Interview with Mr. George W. Ross.

3: Dick Jorgen, 4/30/40, Interview with Mr. George W. Ross, on the making of violins in 1927.

Additional pioneer music dealers were: *

Marvin & Hitchcock (succeeded by E. G. Hall) 168 Montgomery
Dodge & Edourt, 112 Sacramento St., and 111 Commercial St.
John T. Pidwell, 140 Washington Street
P. Maury Jr., 710 Sansome Street
Frese & Co., 51 Commercial Street
Dr. R. E. Smilie (a dentist who sold pianos) 161 Montgomery
Heyer & Co., 205 Battery Street
W. S. Pierce, 26 Montgomery Street
Feldbush & Co., 531 Washington Street

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* For further information on early music dealers see Appendix L, Music of the Gold Rush Era, Vol. 1, History of Music in San Francisco Series.

John Delgado

May 5, 1941.

First Draft.

San Francisco Music Publishers

"The only part of the country that has been somewhat of a puzzle is the West Coast, particularly San Francisco,"

So wrote Elliott Shapiro, the musicologist nationally-known music authority, in a recent letter to the music department of the San Francisco Public Library. Shapiro had been approached by Harry Dichter of Philadelphia for assistance in the make-up of a check list of American music publishers for his forthcoming book: Early American Music: Its Lure and Lore. The letter adds:

"Mr. Dichter himself contacted several San Francisco private collects, with no particular result."

To the casual reader, the predicament of Shapiro and Dichter will be surprising, for the history of music publishing dates almost from the gold rush period. It is only when one attempts to present a full, detailed picture of the industry here that the magnitude of the undertaking becomes apparent.

San Francisco has not been, nor is it, the kind of city to leave unsung the accomplishments of its artists. The library is full of books and magazine articles recounting the exploits of its citizens in every field of endeavor--save music publishing.

S.F. Music Publishers.

May 6, 1941.

The historian must regretfully turn from the usual channels of research, for his answer will not be there for material on the subject. There are various collectors in the city whose libraries show the prolificacy of San Francisco publishers. But beyond telling the name of the publisher and the year in which a particular song was released, they offer no information. The same is true of the five volumes bearing the imprint of San Francisco music publishing houses at the public library.

The most fruitful source is the city directory, available from 1852 until 1940. There are recorded the names of all music publishers, printers and engravers, together with their addresses and the years they were in business. Stray piece of information have filtered in through the years, but the picture is far from complete.

Probably the first publisher in San Francisco was Joseph Atwill, who set up shop in 1850. The public library has in its files a letter, which states, in part:

> "Lately I found an imprint The California Pioneers published by Atwill and Co. It is marked 'the first piece of music publ. in Cala.'....Jos. F. Atwill, I believe, left New York in 1849 and settled in S.F. in the same year or the

year following."

A printer and engraver by trade, Atwill came to San Francisco in the gold rush. After a brief attempt at mining, he opened his shop in the Old Zinc Building, facing Portsmouth Square. In 1851, Atwill moved to 172 Washington Street, where he remained until 1860, when he sold out to Matthias Gray, who had worked for him as a clerk, and went to the then booming Virginia City, Nevada.

Another of the pioneer publishers was Salvatore Rosa, of whom it was said, "he spoke little English but knew every note and word of his native Italian opera." Like his contemporaries, Rosa was primarily interested in the sale of musical instruments, so that the exact date of his start as a publisher is not known. His first published song to gain national recognition, Bright Things Can Never Die, came out in 1857.

He had been in the music business since 1852, his first store being at 180 Clay Street. He was there until 1856, when he moved to 193 Clay Street, from which he moved to 157 Montgomery Street in 1858. His last business address, dating from 1861, was 615 Montgomery Street. The last mention of his name in the available records was in 1869.

The firm of Kohler & Chase, which is still in existence, was founded in 1850 by Andrew Kohler, but it did not start publishing until about 1857. At about the

same time Quincy A. Chase, Kohler's nephew, became a pardner.

The first store, in which Kohler also sold groceries, was located at the foot of Broadway. It was destroyed by fire in 1851, but rebuilt on the same site. The following year, Kohler moved to 272 Stockton street, where he replaced his grocery stock with notions, toys and children's clothing--in addition to his musical stock.

With its entry into the publishing field, the firm opened a store at 175 Washington Street. Later, the city directories list Kohler & Chase as publishers located at 137 Post Street from 1881 until 1890, and at 30 O'Farrell Street from 1891 until 1895, the last year in which the firm appears under the heading of "Music Publishers."

Just before Kohler & Chase began publishing, Freiderick Rasche and Herman Pflueger opened a store at 190 Washington Street, but when they began printing music is not certain. Pflueger withdrew in about 1857, and the firm changed its name to Rasche & Sons. In 1861 their address was 650 Washington Street, and in 1862 they were at 131 Montgomery Street. The following year, the firm name again changed, this time becoming Rasche Brothers. How long after that they continued in business is uncertain.

A leading figure in San Francisco musical circles for some twenty years was Matthais Gray, the successor to Atwill and Company in 1860. Gray and William Herwig had opened a store the previous year at 176 Clay Street, but

upon acquisition of Atwill's business they moved to 163 Clay Street. In 1861 or 1862, Herwig left the firm, which then became known as M. Gray's. He prospered rapidly and his establishment became the headquarters, for many years, of visiting musical celebrities. It is claimed that Gray was the first San Franciscan to cater exclusively to musicians.

In the sixties, Gray moved to 163 Clay Street and 613 Clay Street. From 1873 until 1875, he was at 623-25 Clay, from 1876 to 1878 at 117 Post Street and from 1883 to 1886 at 206 Post Street. In the latter year, Gray formed a company with two of his former clerks, Charles McCurrie and Julius Weber. They did business at 206 Post Street until 1892, when they moved to 137 Kearny Street, where the firm of "Matthai's Gray and Company" is listed until 1894.

The house known today as Sherman, Clay & Company made its debut into the publishing world in 1877. At that time it was known as Sherman, Hyde & Company, having been formed by Leander Sherman and his brother-in-law, Frederick A. Hyde. In 1880, the latter withdrew from the business and the formation of Sherman & Clay was completed. The city directories list the latter firm as publishers continuously from 1881 until 1895 at 139 Kearny Street. The name does not appear again in the publishers' classification

until 1932, and only for that one year.

Another firm which began publishing in 1877 and is still well-known was that of Bancroft, which for two years, as Bancroft, Knight & Company, was located at 733 Market Street. From 1880 until 1890, when it apparently quit publishing music, the firm operated as The Bancroft Company. From 1880 until 1885, the official address was 721 Market Street. In 1886 it was at 607 Market and in 1887 it was at 114 Grant Avenue. The following year it returned to its original address.

In 1877, too, was started the only which, as far as can be determined from the city directories, survived the fire of 1906. George W. Hagans was also the city's most peripatetic publisher. He started as a music printer at 532 Clay Street. In 1881, he was classified as a publisher at the same address, but in 1884 he moved to 535 Clay Street. After three years at that address he moved to 531 California Street. In another three years, he was back at 532 Clay, but in 1900, and for two years thereafter, he was located at 529 Clay Street. From 1903 until 1905 he was in the "monkey block" at 628 Montgomery street. The years of the big fire his shop was at 285 Thirteenth St, but the next year he did his work at 447 Minna St. He was not listed again until 1912, when he was engaged in music engraving with headquarters at 362 Clay Street.

The disastrous fire marks a long break in the

history of music publishing here. Except for Hagan's short-lived attempt in 1912, not a single music publisher, engraver or printer is listed until 1921, when the Fisk Music Publishing Company started a renaissance which gradually increased until the depression set it back almost to the extinction it suffered immediately following the fire.

In the latter 1920's music publishers were almost as numerous as they were at the turn of the century. For some unexplained reason many of them settled at 935 Market Street, until that building came to be known as the "Tin Pan Alley of the West." From 1926 to 1934 the building has housed twelve music publishers, the most famous of which was Irving Berlin, who worked there from 1926 to 1930.

That San Francisco became one of the leading music publishing centers during its early days is only natural. The lure of easily-acquired wealth in the gold country attracted many skilled men, some of whom had been engaged in the musical industry before they began the westward trip. Others recognized the need for culture and entertainment in the mushrooming city. Wars and revolts abroad forced into exile many artizans who found a welcome haven in the new country. They were altogether

All of these factors, plus the isolation of San Francisco until the development of fast means of transportation, made the city an ideal goal for the skilled men necessary to the transformation of an author's manus-

cript into a fine piece of printed or lithographed sheet music. The city was liberal toward its artists and they prospered here.

By the time of the 1906 fire, [illegible] San Francisco was no longer a cultural oasis in the vast domain west of the Rockies. The nation had become unified and the eastward trek of artists to the more lucrative eastern cities had begun. Then came the "Roaring Twenties", with its boom reminiscent of the gold rush days, and the industry again flourished. Not so deadly as the Great Fire, the depression nevertheless curtailed music publishing to a point from which it has not yet fully recovered.

The technical processes of music publishing is the work of specialists. The engraver starts with a plate of lead and zinc composition, usually eight by eleven inches, and one thirty-second of an inch thick. The five lines of each staff are cut in one operation. Die punches are used to make a brace, clef, sharp, flat, natural, letter, figure, note-head or note-tail. Note stems, ties, slurs, phrasing markings and leger lines are cut by hand.

All of this is painstaking work, for each symbol must fit exactly with the other. Mistakes sometimes occur. When they do, corrections are made by turning the plate over and forcing the metal back into place.

In modern lithographing, the plates thus cut are heated and the surface rubbed with smoothly-mixed bees-

wax and ink. This mixture fills in the depressions on the plate, after which the excess mixture is wiped off the surface. A piece of imported, hand-made paper is forced against the plate with a handpress, leaving a good, clear imprint.

Four prints, each of a different plate, are mounted on heavy paper and photographed. A print of the negative is made on a sheet of zinc covered with a sensitive albumen coating; the plate is then etched and placed in a rotary offset press and the edition run directly from the plate.

Until some twenty-five years ago, music was printed on flat bed presses. An impression of the work on the engraved plate was pulled on rice paper and pressed upon the highly-polished surface of a slaty limestone called the lithographic stone. The impression on the stone was rolled with ink and powdered resin was spread over it. Then it was etched with an acid to hold it to the stone. The printing was done directly from the stone on the flat bed of the press. After an edition was run off, the impression was rubbed off with sand and water. The stones were used a number of times, until they became too thin for further use.

The mania for speed and efficiency which characterizes the present century has streamlined the music publishing business to the point where machines are used almost exclusively. Popular Mechanics reported in 1924 the invention of a typecasting machine which replaces hand setting. According to that article, the hand process required 3,000 characters, while the new machine utilizes only 25.

[illegible] piece of type consists of the symbol and

tion of a typecasting machine which replaces hand setting. According to that article, the hand process required 3,000 characters, while the new machine utilizes only 25.

> [illegible] piece of type consists of the symbol and lines of the staff and forms a perfect union with those preceding and those following. Words can be set at the same time."

Even the writing of music has been mechanized. The Literary Digest of May 21, 1932, reported that the new machine "resembles an ordinary typewriter, except for the keyboard, which is specially designed, and the carriage, which instead of advancing each time, stays quite until the assemblage of notes and signs is complete. The notes are written quickly, easily, and exactly as one would play them on a piano keyboard."

John Delgado

May 5, 1941.

History of Music.

Source: S.F. Directories, 1860-1940.

SAN FRANCISCO MUSIC PUBLISHERS

PACIFIC MUSIC PRESS, INC: 1053 Howard St.
Printer: 1928-1940.
Publisher: 1930.

GOLDEN WEST PUBLISHING COMPANY: 368 Ninth St.
Publisher: 1935, 37. (1936 directory not available).

A. W. FISK: 942 Market St.
Publisher: 1931-34.

FISK MUSIC PUBLISHING COMPANY:
Publisher: 1930-29--942 Market St.
1928-----902 Market St.
1921-27--908 Market St.

NEW ERA MUSIC PUBLISHING COMPANY: 935 Market St.
Publisher: 1934.

ROYAL MUSIC SOCIETY: 115 O'Farrell St.
Publisher: 1934.

VILLA MORET, INC:
Publisher: 1932-38--26 O'Farrell St.
1927-31--935 Market St.
1940-----703 Market St.

CONCORD MUSIC PUBLISHING CO., LTD.
Publisher: 1933--883 Market St.
1932------1179 Market St.

MUSIC SUPPLY COMPANY: 555 Turk St.
Publisher: 1933.

BUTTNER-HAMILTON-BRENTON: 935 MarketST.
Publisher: 1932.

SHERMAN, CLAY & COMPANY
Publisher: 1932-----Sutter & Kearny Sts.
1881-1895--139 Kearny St.

SHERMAN, HYDE & COMPANY
Publisher: 1878-1880--139 Kearny St.

LEO FIEST, INC:
Publisher: 1930-31---942 Market St.
1927-29----935 Market St.

RAINBOW CORPORATION: 235 Montgomery St.
Publisher: 1931.

Schotz-Erickson & Co.
Publisher: 152 Fremont St.--1930-31.
521 Howard St.--1927.

CHARLES ALBERT: 935 Market St.
Publisher: 1927-30.

AMERICAN MUSIC COMPANY: 935 Market St.
Publisher: 1930.

IRVING BERLIN, INC: 935 Market St.
Publisher: 1926-30.

LLOYD CAMPBELL, INC: 935 Market St.
Publisher: 1929-30.

DESYLVA, BROWN & HENDERSON: 935 Market St.
Publisher: 1929-30.

BYRON MAUZY: 605 Market St.
Publisher: 1930.

MRS. MARIE H. WARRINER: 2061 Green St.
Publisher: 1930.

CAPITAL PUBLISHING COMPANY: 2849 Misson St.
Publisher: [redacted] 1928

C. B. FRANK: 935 Market St.
Publisher: 1928.

GOLD LEAF PUBLISHING COMPANY: 215 Jones St.
Publisher: 1927-28.

PACIFIC COAST MUSIC PUBLISHING COMPANY
Publisher: 1927-28--150 Franklin St.
1926-----106 Golden Gate Ave.

AGER-YELLEN & BARNSTEIN: 935 Market St.
Publisher: 1927.

J. H. REMICK COMPANY: 935 Market St.
Publisher: 1927.

WEEKS & WINGE: 935 Market St.
Publisher: 1927.

FOSTER MUSIC PUBLISHERS: 681 Market St.
Publisher: 1924.

NATIONAL MUSIC COMPANY: 681 Market
Publisher: 1939.

EDWARD DONALDSON: 1204 Sutter St.
Publisher: 1940.

GOLDEN GATE MUSIC COMPANY: 703 Market St.
Publisher: 1940.

G. W. HAGANS 362 Clay St.
Engraver: 1912--[redacted].
Publisher: 1907--447 Minna St.
" 1906--285 Thirteenth St.
" 1903-05--628 Montgomery St.
" 1900-02--529 Clay St.
" 1899-----532 Clay St.
" 1888-1892--531 California St.
" 1884-87 ---535 Clay St.
" 1881-83----532 Clay St.
Printer: 1877-78----532 Clay St.

GOODMAN'S MUSIC HOUSE: 1132 Valencia St.
Publisher: 1907.

H.H. GEERTZ: 1019 Valencia St.
Publisher: 1904-06.

NEW S.F. MUSIC AND PUBLISHING CO: 1956 Post St.
Publisher: 1906.

SAM DAVIS: 6 Eddy St.
Publisher: [redacted] 1905.

LEE JOHNSON: 223 Powell St.
Publisher: [redacted] 1901-05.

CARLOS TROYER: 1236 Nineteenth Ave.
Publisher: 1905.

J. LOUIS VON DER MEHDEN: 26 O'Farrell St.
Publisher: 1905.

ZENO MAUVIS:
Publisher: 1903-05--933 Market St.
1889-1902--769 Market St.
1888-------749 Market St.

J. FITZGERALD:CO: 2730 Twenty-Third Ave.
Publisher: 1904.

JOHN P. BRODER: 30 O'Farrell St.
Publisher: 1899-1903--

BRODER & SCHLAM: 30 O'Farrell St.
Publisher: 1895-98.

BRODER & COMPANY: 723 Larkin St.
Publisher: 1890-91.

EMIL CRUELLS: [redacted]
Publisher: 1902--1542 Market St.
1900-01--108 Powell St.

FRANK D. PICCIRILLO: [redacted] 1011 Larkin St.
Publisher: 1902.

PICCIRILLO & EAMS: 1011 Larkin St.
Publisher: 1901.

BROSSERT & COMPANY: 1015 McAllister St.
Publisher: 1900-01.

HUGO V. SCHLAM: 1010 Geary St.
Publisher: 1900-01.

SEIGFRIED SEILER:
Publisher: 1901--4068[redacted] 24th st.
1900--2557 Mission St.

EDWIN W. ARMSTRONG: 308-12 Post St.
Publisher: 1900.

L. BUDD ROSENBERG
Publisher: 1897-1900--36 Maple Court.
1896-------23 Maple Court.
1895-------27 Maple Court.
1892-94----36 Maple Court.

CHAS. K. HARRIS: 1521 Devisadero St.
Publisher: 1899.

MODEL MUSIC STORE
Publisher: [redacted] 1899--308-312 Post St.
1896-98----735 Market.

CHAS. LATIMER: 7 Bridge Place.
Publisher: 1898.

NATIONAL MUSIC COMPANY: 1308 Market St.
Publisher: 1898.

DAVID WISE: 1322 Market St.
Publisher: 1896.

KOHLER & CHASE
Publisher: 1891-95--26-30 O'Farrell St.
1881-90--137 Post St.

PACIFIC MUSIC COMPANY:
Publisher: 1895-----816 Market St.
1892-94--204 Post St.

MATTHAIS GRAY COMPANY
Publisher: 1893-94--137 Kearney St.
1888-92--206 Post St.

MATTHAIS GRAY
Publisher: 1883-86--206 Post St.
[redacted]
1879-82--117 Post St.
1876-78--105 Kearny St.
1873-75--623-25 Clay St.

THE BANCROFT COMPANY:
Publisher: 1888-1890--721 Market St.
1887-------114 Grant Ave.
1886-------607 Market.
1880-85----721 Market.

BANCROFT-KNIGHT & CO: 733 Market St.
Publisher: 1877-78.

GEORGE ASHLEY: 621 Sansome St.
Publisher: 1887.

A. G. SPENCER: 500 Folsom St.
Publisher: 1885-87.

SPENCER & CO: 500 Folsom St.
Publisher: 1883-84.

I.L.A. BRODERSEN: 137-39 Post St.
Publisher: 1883-86.

FREY & VIZAID: 107 Post St.
Publisher: 1884.

WM. A. FREY
Publisher: 1881-83---107 Post St.
1878-1880-404 Kearney St.

F. Girard: 332 Suter St.---1883.

BLACKMAN & CO: 647 Market St.---1880.

MCCURRIE, WEBER & CO: 213 Kearny St. 1877.

Hist of Music
Kutnick
5/8/41

Music Publications

101: The News Letter and Wasp

The first of the city's periodicals to carry musical news was founded by Frederic Marriot on July 20, 1856 under the name of The San Francisco News Letter, and met with instantaneous public approval.

The Wasp had been a weekly paper since 1876. A merger of the two publications was effected in September 1928 and the new magazine appeared as The Wasp-News Letter. In July 1935 another change took place when John L. Le Berthon, who had been a Call-Bulletin reporter, became owner of this publication. The magazine was then issued under its present name of The News Letter and Wasp.

There was no separate music column in either paper prior to 1917. Musical news and reviews were inserted anonymously in various features of the News Letter. Starting in 1912, "Passing Show", a new column apparantly devoted to miscellaneous cultural events, featured occasional articles by musical and dramatic critics like Walter Anthony and Preston Brooks. From 1914 to 1916 music was again treated anonymously.

In 1917, for the first time in the paper's history, a section dedicated entirely to music appeared. This column, inagurated by Miss Ida Beronio, was in the following year conducted by Louis L. Tabor, and throughout this period Byron Mauzy also contributed critical articals to the "Passing Show" column.

From 1919 to 1921 the section devoted entirely to music was discontinued and anonymous articles once more appeared. While these were confined to the "Passing Show" column, in the two years following they were scattered throughout the periodical. In 1925 Lionel L. Hauser undertook the role of music critic. Later in the year, and until 1927, he was supplanted by Joseph Dyer.

Dyer himself was succeeded by George Rutherford, who remained with the paper until 1929. His reviews were quite substantial, often covering more than a page. Following 1929, news on music once more appeared in unsigned items, the "Music and Drama" column occasionally being supplanted by "Musical Events", a short section of miscellaneous notes. In 1935 Johanne Bietry-Salinger occupied the position of music critic and was succeeded a year later by John Costello, who remained until 1938. Since December 1938 reviews by G. M. Barnes appeared alternately with those of Costello, until the latter died in 1939.

The magazine's offices are currently located at 524 Market Street.

101: Krepshaw & Bentley, News Letter & wasp, Project Files. Project copy, L. Klausa, 5/14/40

102: Sherman and Hyde Musical Review

This periodical, founded in January 1874 by Sherman and Hyde, a music house then located at 139 ~~Min~~ Kearny Street, appears to have been more than merely a house organ.

Issued monthly in quarto form, the publication was divided into several sections: Music, Art, and Literary. First came the literary section, which contained sketches on music, short stories, editorials, and poetry. The second section featured five or six short musical numbers, usually piano pieces or songs with piano accompaniment, by contemporary composers. The third section was devoted to correspondence.

On the magazine's cover, as well as within its last few pages, there appeared every type of musical advertising, from squibs praising instruments of various companies to testimonials to teachers of music.

The Sherman and Hyde Musical Review at its peak in 1875 reached a circulation of 5000. Its subscription price was $1.50 per annum, with single copies retailing for 15 cents. Publication ceased after October, 1876.

102: L.Klausa writeup, 5/15/40, from Sherman and Hyde Musical Review, Music Dept., Public Library, S.F.

103: The Argonaut

The Argonaut was founded in 1877 ~~by the Argonaut Publishing Co.~~ of The Argonaut Publishing Co., by Frank M. Pixley and Fred M. Somers, who also acted as its editors. The weekly came off the press each Saturday and was distributed in the interior of California by the San Francisco News Company.

Almost from the beginning of its existance The Argonaut conducted a column on music. In 1878 there appeared under "Preludes -- In Divers Keys," articles devoted entirely to musical reviews. A year later this column was published under the by-line of the city's leading music critic, Oscar Weil.

In 1898, after an absence of several years, Mr. Weil again undertook to review the musical and dramatic life of the city, this time in the "Drama" section of The Argonaut. For a short time he was succeeded by Geraldine Bonner, who in turn was supplanted by Josephine Hart Phelps. The latter remained with The Argonaut for well over a quarter of a century.

Once again, in 1924, there appeared a separate music section. Entitled "Music", it was conducted by Bruno David Ussher. Simultaneously Josephine Hart Phelps contributed reviews to another column of the magazine known as "Music and Art in the Bay City." The name of Homer Henley appeared, in 1926, under "Chords and Discords", a purely musical column. At the same time H. D. B. Soule wrote reviews in "Music and Art Notes." Mr. Henley was succeeded for a brief period by Enid Hubbard, who soon gave way to Marian Prevost.

In 1932 Homer Henley once again took charge of the "Music" column. Covington Enderly undertook musical criticism for the weekly in 1933, but a year later this job was in the hands of Ernst Bacon. In 1935 Alfred Metzger, who has remained in that capacity ever since, succeeded Bacon.

The magazine is currently located at 544 Market Street, San Francisco, with branch offices, according to its present owner, Mr. Chapin, in New York, Boston, Detroit and Chicago.

103: L. Klausa, 5/15/40, from Krepshaw, 5/15/40 & 4/19/40 in the Argonaut.

104: Antisell Musical Journal

This periodical, apparantly a monthly, existed for about three years in the early eighties, and though in attempting to cover the musical field, it served primarily as a house organ for the famous piano and organ dealer, T. M. Antisell. (

104: Dick Jorgen, 5/10/40, various articles on Instrument Makers based on interviews with Mr. Fred Sherman, of Sherman & Clay.

105: Pacific Coast Musical Review

The La Bohemienne Musical Review, a publication of limited subscription whose reading matter consisted largely of clippings from daily newspapers, was published in San Francisco by two men in the printing business. Alfred Metzger, one of the city's leading critics, a sociated himself with these men, bought them out, renamed the publication the Pacific Coast Musical Review, andon Oct. 15, 1901, launched it on its meritorious career.

Throughout its ~~mmmm~~ life the new magazine served as the leading music publication in the West. Dedicated almost entirely to musical matters it increased rapidly in circulation, ~~mmm~~ establishing offices in Oakland, Berkeley, Alameda, Los Angels, Portland and Seattle. Until its headquarters was destroyed by fire in 1906, the Review appeared as a monthly: a year later, with the city rebuilt, it emerged as a weekly, and with its steady increase in circulation it increased also in content.

However, with financial difficulties developing in the twenties, the editor was forced to discontinue publication with the September issue of 1928. For two years the magazine did not appear. In August of 1930 Mr. Metzger attempted to revive the periodical, only to find the nation entering its worst depression, and in 1931 he was once more obliged to cease publication.

~~fmmmm~~

A leading authoritiy on musical matters in the West, the Review throughout its existance contained foreign correspondence, criticisms on musical events, professional articles, dramatic and literary reviews, and editorials. The majority of the local reviews were written by the editor, with various writers such as David H. Walker, Elias M. Hecht, and Charles Dutton contributing occasional articles. Elisabeth Westgate and Anna Cora Winchell reviewed events in the Bay cities, with Bruno David Ussher, Heinrich von Stein and Virginia Goodsell representing Los Angeles, and Charles H. Keefer representing Portland.

105: L. Klausa, 5/10/40, Ref: PCMR, SFPublic Library, Music Dept.

106: Musical West

This periodical, a monthly dedicated to "Music and Dance", was founded in 1923 by Mildred Knapp Shipman, who also served as its editor throughout its existance. The Musical West uniformly contained twenty-four pages and appeared, from its headquarters at 144 Kearny Street, the first Friday of each month.

Main purpose of the publication was to review musical events on the entire Pacific Coast. Among its staff writers and reviewers were Helena Munn Redewill, Homer Henley, Maxine Cushing, Elsa Naess and Wyn Weston. Nelle Gothold served as the Los Angeles correspondent, with Portland represented by Hilmar B. Crondahl and Eleanor Allen, Seattle by Agnes Lockhart Hughes, the California valley towns by Harvey Whistler, and Australia by John Griffith.

In addition to these articles were often contributed by Alfred Metzger, Edward Harris, Cornel Lengyel, and Frederic W. Schlieder.

Due to the illness of its founder and editor, Mrs. Mildred Knapp Shipman, Musical West was discontinued in 1937.

106: L. Klausa, 5/13/40: Ref: Musical West, June 1937, Music Dept., S.F. Public Library.

107: New Music

Founder and editor of New Music, a quarterly devoted entirely to modern compositions, was Henry Cowell, the well-known San Francisco composer and musicologist.

Giving its reason for existance, the magazine states:

> "New Music affords a means for publication of ultra-modern compositions and insures their distribution among subscribers. If any profits are made, they will be divided among the contributing composers. New Music specializes in the works of Americans, but occasionally published foreign works. The Regular Edition includes works for piano, voice and small instrumental ensembles. The Orchestra Edition is for larger works."

In 1927 all communications were directed to Olive Thompson, at 1950 Jones Street, San Francisco. The present address of the publisher, the New Music Society of California, is Box 2888, Hollywood Station, Los Angeles. The magazine appears in January, April, July, and October. The present publishing organization consists of an Executive Board, an Editorial Advisory Board, and an Honorary Board of Endorsers, virtually all of whom are prominent "modernist" composers.

107: L. Klausa, 5/13/40: Ref: Krepshaw, 4/25/40 & New Music 1939, Music Dept., S.F. Public Library.

Source:
DeYoung Museum
Exposition Room #2

W. B. MacDonald
Feb. 14, 1941

COLLECTION RARE MUSICAL INSTRUMENTS

1. Wind Panpipe. Turkish: Late 18th Century. Donor: Midwinter Fair Commission
Catalogue No. 20373

Twenty individual bamboo pipes about 1" to 7" long, arranged in form of triangle, bound together with reeds. Variable lengths pipes for different degrees of pitch in musical scale.

2. Panpipe. Turkish: Late 18th Century. Donor: Midwinter Fair Commission
Catalogue No. 20373

Consisting of 14 bamboo reed pipes, about 4 ft. to 2 ft. 6" long, assembled in bundle or group in parallel pairs of two each, bound together by sections of split reeds in two groups of 7 each. Variable lengths of pipes for different degrees of pitch.

3. Alpinehorn. Swiss: No indication when made. Donor: Hon. M. H. DeYoung
Catalogue No. 46587.

Made of wood, covered with flap pieces of birchbark wound spirally over entire horn from mouthpiece to bell end. Apparently formed from one continuous, straight length, about 8 ft. long. ~~then~~ bent double upon itself similar to trumpet. Used by mountaineers for signaling and assembling their herds. Probably intended to sound only one note in lower register.

4. Alpinhorn. Swiss: No indication when made. Donor: Hon. M. H. DeYoung
Catalogue No. 37819

Constructed same as Catalogue No. 46587, except slightly smaller size, evidently intended to form one note in higher register. ~~Used in Swiss Alps.~~

5. Alpinehorn. Swiss: No indication when made. Donor: Hon. M. H. DeYoung

Same construction instrument as above two, same size. ~~Used for signaling and assembling herds of stock.~~

6.) Flutes (2) Turkish: Late 18th Century. Donor: Midwinter Fair Commission.
7.) Catalogue number not visible.

One of these about 2 ft. long, other about 1 ft. Both made of reed or bamboo tubes. Longer has six (6) holes for finger stops. Shorter eight(8) Evidently both instruments are played by blowing in one end, similar to whistle, rather than by application of lips to side, although both are marked 'Flutes'. Surface of each instrument shows sort of scratching to represent various crude figures, probably intended for form of carving. Both primitive.

8. Clarinet. English: Late 18th Century. Donor: Midwinter Fair Commission
Catalogue No. 4839

Made of what appears to be the long neck of a gourd, in six (6) sections, with ivory decorative bands at points of joining of each section and around edge of bell shaped end. About 2 ft. 6" long, ~~and~~ has six (6) evenly spaced holes for finger stops, three metal keys. Instrument similar to modern design of clarinet but rather crude in workmanship. Probably limited in extent of notes which can be formed.

9. Clarinet. German: Mid 19th Century. Maker: Koruspe, Erfurt, Germany
(Inscribed) Donor: Mrs. Leonora Mayer. Catalogue No. 50019

Made of some species of hard wood, has five (5) sections, about 2 ft. long, ornamented brass bands at points of joining of sections, ~~intended also~~

~~to form~~ good joining.- Has six (6) holes for finger stops, ten (10) metal keys. Whole instrument resembles modern design of clarinet ~~very closely~~, although much limited in extent of notes which can be played. Workmanship very creditable.

10. Basset Horn. Late 18th Century. Donor: Midwinter Fair Commission. Catalogue No. 3699.

Instrument is about 3 ft. 6" long, one end slightly bend to make furth st stops accessible, other end terminates in globular shape instead of usual bell; made of good wood, eight (8) sections fitted together with brass and ivory mountings. Has one hole for finger stop, eight metal depression keyes. Shape and design of instrument reflects oriental influence, probably Persian or Indian orgin.

11. Flute. Chinese. Donor: Dr. J. Simms

Made of bamboo, very odd design, consisting of 17 bamboo pipes or reeds of various lengths, 6" to 18" long, arranged in bunched group bound together with one composition or metal band. One end of all pipes inserted into individual holes in base section, apparently hollow. Mouthpiece is inserted on side of base section and by blowing into this, one harmonized chord is sounded on all pipes. Only two (2) of pipes have holes for finger stops, apparently the intention being to alter in a slight degree the tone of chord produced.

12. Flute. Japanese: Late 18th Century. Donor: California Commission of the Columbia Exposition. Catalogue No. 2742

Made of dyed wood, bound at intervals with cord or wire for decoration only. Has seven (7) holes as finger stops, one ~~which is~~ shaped for lips.

13. Flute. Japanese: Late 18th Century. Donor: California Commission of the Columbia Exposition. Catalogue No. 3607.

Apparently made of bamboo tube, with black decorative bands painted on. Has nine (9) holes for finger stops, one for lips. Very crude in workmanship.

14.) Flutes, Keyed (2). English: Early 19th Century. Makers: one by
15.) 'Potter of London'; the other by 'Metzler of London (Inscribed).
Donor: Mr. William H. Reid. Catalogue numbers not visible.

One about 2 ft. 6" long, made of wood, 5 sections with ivory mountings at three (3) points of insertion, with ivory plug in one end. Has one hole shaped to lips. Six (6) holes for finger stops and six (6) keys. ~~Inscribed: "Potter of London."~~

One about 2 ft 4" long, made of wood, apparently four (4) sections, no decorative mountings. Has one hole shaped to lips, offset from line of six (6) holes for finger stops, One Metal key. ~~Inscribed "Metzler of London."~~

16. Japanese Musical Instrument. Native designation "~~ANGLUNG~~" ANGKLUNG, no maker or date of origin shown, probably of recent construction. Loaned by: Mr. Templeton Crocker
Catalogue No. 150 C

Consisting of nine (9) pieces, each of different size to secure different pitch. Made of bamboo with reed thongs binding them together. Base of piece bamboo tube placed horizontally into which are vertically inserted from two (2) to three (3) pieces bamboo cut to resemble organ pipes, and several lengths of smaller tubing to support vertical pipes. All sections resemble the South American "Marimba" or Xylophone. Whole construction rather primitive. Flat or discordant sounds are produced when striking vertical pipes.

17. Bass Horn or Russian Bassoon. Russia: Early 19th Century. Donor: Hon. M. H. De Young. Catalogue No. 37820.

This is about 4 ft. overall length, most of wood construction. The wood portion evidently intended for sound chamber. Wood section has been shaped in carving from solid piece to represent reverse bend, then brass extension applied and bend at right angle, terminating in horizontal mouth piece. Whole instrument of trumpet type with six (6) finger stop holes, three (3) metal keyes.

18. Base Instrument Trumpet. Described as French "Serpent," Middle 18th Century. Donor: Hon. M. H. DeYoung
Catalogue No. 37814.

Made of copper or very light thickness wood, possible originally odd shaped gourd. Consisting of serpent shaped object, three (3) turns terminating in a circular end, all tapering in its diameter from attached brass mouthpiece to semi-bell shaped end. Provided with six (6) holes for finger stops, one metal key.

19. Prayer Shell Trumpet. Hindu: Late 19th Century. Donor: Mr. John J. Tomalty. Catalogue No. 31535.

Made of small conch shell, open one end attached to which is wing-like carved or chased copper extention and trimmings, having decorative or religious significance only. Metal portions have what appears to be turquoise or seme-precious jewels mounted at several points. Probably used exclusively for religious services. Capable of but one note only.

20. Swiss Horn or Trumpet. French: 19th Century. Made by: DuBois & Cofturier a Lyon, France. Donor: Hon. M. H. DeYoung. Catalogue No. 32197.

Made of sheet brass, formed to half circle, with mouthpiece terminating under large end which, instead of being of customary bell shape, is moulded to represent head of serpent including suspended tongue. Entire portion of instrument representing head is painted to indicate eyes, teeth, etc., etc., No provision for forming more than one note, no keys or finger stops . Used for signaling by herdsmen.

21. Brass Horn or New Serpent. German: 18th Century. Donor: Midwinter Fair Commission. Catalogue No. 3705

This is late development of the Serpent Horn made in the form of a Bassoon, fitted with cupped mouthpiece. Instead of large end being bell-shaped, this is moulded to represent head of serpent and decorated with gold leaf or paint. Fitted with two metal keyes and provided with six (6) holes for finger stops.

22. Buddhistic Prayer Trumpet. East India: Early 19th Century. Donor: Mr. John J. Tomalty. Catalogue No. 51534

Made of piece copper tube, slightly curved, decorated with chased sleeves of brass. No provision to govern pitch of sounds.

23. Trumpet or Rappa Kai No origin or date shown, probably East Indian of late date. Donor: California Commission of Columbia Exposition. Catalogue No. 2741.

This is a large conch shell, into the small end of which is fitted wooden, cupped mouthpiece. The earliest form of trumpet was a shell like this, used by savages and ancient civilized races. They are now used in India by Buddhist priests. When not in use they are slung over the shoulder in a net bag made of strong cord with which this specimen is provided.

24. Bass Horn. Russian origin. Early 18th Century. Donor: Hon. M. H. DeYoung. Catalogue No. 32813

Made of two sections of wood, secured together side by side by brass bands. Has curved brass end for mouthpiece and brass extension to form bell as on ordinary horn.

25. Accordion. American: Early 19th Century. Donor: H. L. Denio
Catalogue No. 47500.

Small instrument, about 12"x4"x7" contracted, made of wood and animal skin, covered with parchment or paper for bellows. In most respects is the same design as modern type except without piano keyes for controlling reeds. Has eight (8) treble stops for right hand, 2 bass stops for left hand. No holding straps, ~~intended to play by holding free with hands~~. Limited tone range.

26. Accordion. Italian. Circa 1759. Donor: Mrs. J. A. Heinenberg.
Catalogue No. 54645.

Small instrument, about 18"x5"x8" contracted, made of wood and animal skin covered with heavy paper for bellows, no holding strap or loops. Has 24 pearl mounted stop keyes, two(2) brass keyes for reed control, all for one hand, none for other hand. Intended to be played by holding free in hands.

27. Melophone. French: Early 18th Century. Inscribed: "Par Brevet d'Invention, Pelkrin Breveti, 29 Quai Bourbon, Paris"
Donor: California Midwinter Fair. Catalogue No. 4776.

This is a guitar shaped instrument made of wood with stub neck. Neck is provided with eighty-four(84) push buttons used to control air, produced by a bellows arrangement inside instrument, to effect various tones. Air for bellows being compressed by handle on end opposite to neck.

28. Flutina. English: Middle 19th Century. Inscribed "John Alvey Turner, Manufacturer, No. 19 Poultry, London," Donor: Mrs. Hagbert Ben. Catalogue No. 51953

About 18"x5"x10". contracted Flutina is apparently trade or special designation for instrument as this seems to be same type of accordion as previously described for other specimens. Possibly interior mechanism may consist of pipes instead of reeds, t ereby having relation to name "Flutina" Bellows of paper or parchment probably animal skin. Has Twenty-four(24) pearl mounted keyes, arranged piano board style, one side, and three(3) metal keyes for bass control on other side. No straps or loops.

29. Concertina. German: Early 19th Century. Donor Hon. M. H. DeYoung. Catalogue No. 4847

Exhibit is five sides in shape, wood ends, animal skin, paper covered for bellows, provided with five (5) push button keyes each end for control of reeds, loop strap for each hand in expanding bellows. Usually instrument is swung in wide arcs while playing to obtain harmonious effect.

30. Accordion. American: Late 18th Century. Donor: Mr. John P. Zipf. Catalogue No. 52530

About 18"x8"x9" contracted, usual shape for accordion, wood ends, paper or black cloth covered animal skin for bellows. Has numerous metal decorative mountings, thumb strap on treble end, hand strap on bass end, thirteen (13) push buttons on one end for control treble, four (4) on opposite end for bass; also sixteen(16) bell shaped outlets from bellows cavity, arranged along each edge for distribution sound. Excellent example of American design for ~~this type of musical instrument.~~

31. Accordion. American: Early 19th Century. Maker: Louis Miller, San Fransico. Donor: Mrs. M. E. Thompson. Catalogue No. not discernible.

Unusual design for accordion type of instrument, about 24"x7"x1#" contracted, consists of wood box section the interior of which apparently has series of reeds or tubes, controlled by piano board style arrangement of 22 white keys, 15 black. Bellows mounted on badk of wood box section. No hand loops or straps.

32. Accordion. Italian: Circa 1845. Donor: Mr. Fred Kyentzberger. Catalogue No. 38451

About 14"x5"x5" contracted, shallow wooden box containing sets of reeds, animal skin, covered with colored paper for bellows, attached. Box has 26 depressive keyes. Common type of European accordion.

33. Accordion. American: Early 19th Century. Donor: Midwinter Fair Commission. Catalogue No. 4343.

About 14"x7"x14" contracted. This type is known as double bellows, single set of reeds. On one end has ten (10) push buttons, one plunger key for control treble, other end has two (2) plunger keys for base control.

34. Melodeon. American: 1825-1850. Donor: Mr. F. Willard Morton. Catalogue No. 25800

Manufactured of wood with cloth material for bellows. Has forty-nine (49) push buttons arranged along top surface, which hinges on one end only

for operation of bellows by depressing with hand. Intended to be placed on table or other flat support for playing. This is known as a free reed instrument principally for hymn tunes. Good example of early type of musical instrument, probably forerunner of "parlor organ."

35. Percussion Snare Drum. American: 19th Century. Donor: Midwinter Fair Commission. Catalogue No. 4615.

Metal shell, wood rims, sliding over edges of shell, which are drawn together by cords to put tension on heads when in use. Heads made of dried sheep's skin. No snare cords provided or visible.

36. Snare Drum. American: About 1881. Donor Mr. R. L. Rowley Catalogue No. 42853.

Wood shell, wood rims, sliding over edges of shell, which are drawn together by cords for tenion on heads when in use. Head of dried sheep's skin. Snare cords adjustable by thumb screw on bottom rim. Provided with shoulder strap for carrying. Of special interest by reason of having been used in band or fife and drum corps in 1881 by regiment of California Volunteers, known as the"Alviso Rifles."

37. Drum. American: Early 19th Century. Donor: Midwinter Fair Commission. Catalogue number not discernible.

This is specimen of home made instrument, wood shell and rims, painted rather gaudily in blue and white, with provision for adjustment cord snares by thumb screw. Sheep's skin heads.

Collection of Rare Musical Instruments
DeYoung Museum, Exposition Room #2

38. Snare Drum. American: 19th Century. Donor: Midwinter Fair Commission. Catalogue No. 4828.

Small, thin specimen of drum, evidently intended to be placed on stand in orchestra. Made of wood, provided with metal pins and thumb screws connecting rims to stretch heads of sheep's skin. No provision for adjusting snare.

39. Snare Drum. American: Civil War 1861-1865. Donor Mr. J. H. Riley Catalogue Number not discernible.

Large type of military drum, wood shell and rims, heads stretched by tension on connecting cords between rims which automatically tightens snares.

40. Bass Drum, Military. Austrian: No date indicated. Donor: Midwinter Fair Commission. Catalogue No. 6443

Large type of snareless drum, wood construction throughout, sheep's or other animal skin heads, cords for putting tension on heads. Painted gaudily, bearing Austrian ~~Royal~~ Imperial Coat of Arms on shell.

41. Drum. Turkish: Late 18th Century. Donor: California Commission of the Columbia Exposition. Catalogue number not discernible.

Small, crudely made specimen, wood shell, sections of barrel hoops for rims, rawhide thongs for drawing heads together. No snares provided. ~~Nature of construction and appearance would suggest origin to be at earlier date than 19th century.~~

42)
43) Kettle Drums, Cavalry (2) France: Circa 1804. Donor: Hon. M. H. DeYoung. Catalogue No. 37828

One slightly larger than the other, both made of sheet copper in form of cooking vessel, with sheep skin head, bolts provided for stretching head by means of wrench. Intended for mounting on Cavalry horse, one on each side of rider, or on stationary support.

44. Drum. French: 1789. Donor: Hon. M. H. DeYoung. Catalogue number not discernible.

Large military type of snare drum, made of wood, sheep skin heads, and stretched by means of heavy cords, snare adjusted by thumb screw arrangement. Has Coat of Arms of First French Republic painted on shell, with inscription "Vive La Republique Francaise."

45. Piano. English: Circa 1800. Makers: Gerock & Wolf, Piano-Forte manufacturers, No. 79 Cornhill, London. Donor: Hon. M. H. DeYoung. Catalogue No. 49226.

This is upright style of piano-forte, vertical sounding board and double wire strings of which there are seventy-three (73) to afford six (6) octaves. Case of what appears to be "rosewood", with large glass panel for front above key board, hinged cover for ivory keys. Has two (2) foot operated treadles for crescendo and fortissimo. Size entire instrument overall, about 5 ft. wide, 2 ft.6" depth, 6 ft. high. Hinged key cover acts as sheet music rack in front of performer while playing.

Source:
DeYoung Museum
Exposition Room #2.

W. B. McDonald
Feb.18th, 1941.

46 String — Ta'khay. Indian Archipelago. Early 19th Century. Donor. Hon. M. H. DeYoung. Catalogue No. 20371.

This is native three (3) stringed instrument, in form similar to large guitar, with long neck and rounded compact body. Bridge for strings is located just under tension pins at upper part of neck a departure from ordinary practice in placing bridge on body of such type string instruments. Has three steel legs, one at end of neck, two (2) under body, all for placing on table or floor in playing, suggesting the instrument is played by plucking strings instead of using bow. Construction entirely of wood apparently hollowed out of log, or other solid piece, with thin wood veneer cover on back.

47 Percussion — Drum. African. Middle 19th Century. Donor: Hon. M. H. DeYoung. Catalogue No. 37830.

This is a long object of comparatively small diameter, about 30" X 8", shell apparently made of hollowed out trunk of palm tree or other wood, no rims, the two (2) animal skin heads having holes along edges through which hide strings have been strung, then drawn tight to stretch heads. Struck with stick on end of which is formed hide ball. Primitive construction. Hide sling is provided to carry over shoulder, indicating that instrument is intended to be used with stick and hand combination.

48. — Tambourine. African. Middle 19th Century. Donor: Midwinter Fair Commission. Catalogue No. 20202.

In form, this instrument follows out in every detail the usual

tambourine as used by the Latin peoples. About 10" in diameter, frame made of circular bent piece of ivory inlaid wood, having wide slots into which loose metal discs are inserted. Has tightly stretched head of animal hide secured to edges of frame by some sort of cement. This is creditable example of semi-savage or civilized peoples.

49) String 2 Lyres. Egyptian. No date of origin shown. Donor: Midwinter Fair Commission. Catalogue No. 4805.

These are very crudely made, same general form and size, except one is of angular and other of circular shaped bodies. Both made of hides stretched over rough wood forms and sewed together with hide thongs, with curved necks about 18" long, one end of which is inserted into body and rough pins through them ~~for placing~~ provide tension on the five gut strings each is supplied with. While no date of origin is shown, it is apparent both these instrumente are extremely antique.

51. Percussion Tambourine. London - East Central Africa. Middle 19th Century. Donor: Hon. M. H. DeYoung. Catalogue No. 20241.

Very unusual shape for tambourine. Made of ~~what appears to be~~ cut off end of large gourd or a piece of dried animal hide shaped in form of bowl, ~~then~~ skin head stretched over open end and retained in position by short pins inserted along edges of body. Used by the Arabs ~~and is~~ who played it by striking with the hand or piece of leather. Very crude construction.

52 String — Kissar or African Lyre. Late 19th Century. Donor: Midwinter Fiar Commission. Catalogue No. 4718.

This departure from the usual form of lyre, in that it consists of body shaped similar to a shallow bowl apparently made of a piece of gourd with head of animal skin crudly stretched over top and secured with thongs. Has neck of three (3) pieces reed tubes or bamboo, the ends of two (2) of which protrude from skin head and are secured at upper ends by third section of bamboo as a separator. From this, five (5) strings lead to a common center pin on edge of body, with no apparent provision for tightening when required. String of beads attached to neck, probably for ornament only, but may be ceremonial or part of music supposed to be produced by instrument. Very crude throughout and limited as to tunes possible.

53 Percussion — Tabla or Drum. East Indian. Early 19th Century. Donor: Capt. R. P. Rasmussen. Catalogue No. 54106.

Shell made of wood, form of small tapering canella, has one hide or skin head which is stretched by means of thongs secured to bottom part of shell, drawn tight. Round wooden plugs are then forced under thongs to put extra tension when stretching head for use. Used by Nautch Dancing girls.

54. — Kettledrum. Hindu. Late 19th Century. Donor: Midwinter Fair Commission. Catalogue No. 4294.

Small, about 10" high, 10" diameter. Shell made of hammered copper sheet, has one animal skin head which is stretched by means of cords passing over

hide ring fitted over and around edge of head. Example of excellent craftmanship of native workman.

Bina

5 String Bina. Hindustan. Early 19th Century. Donor: Midwinter Fair Commission. Catalogue No. 3900.

This is a four(4) string instrument with globular shaped body made of a gourd, attached to which is a long wooden neck on the end of which four (4) screw pins are inserted for holding wire strings under tension. All workmanship very creditable.

Percussion Zylophone. No origin, donor or catalogue number shown.

Designation given above is assumed to be correct by reason of the instrument having close resemblance to those of this name. Consists of ten (10) separate pieces wood mounted on frame work composed of bent wood and several gourds, the gourds being intended as sounding mediums for wood sections when struck with sticks or hammers. Probably instrument has native South American or African origin. ~~this can be either.~~

57. Vessel Drum. Persian. Date of origin not given. Donor. Mr. William Randolph Hearst. Catalogue No. 53712.

Small, round, tabaret like object, about 2 ft. high, 14" diameter, having one animal skin head, cemented to edge of shell or canello. Made of wood or sheet metal overlaid with pieces of ivory and what appears as gold filigree designs. Provided with series of chains , probably for having

instrument slung over shoulder while striking with hands or stick.
Excellent example of native design and workmanship.

58. Gong. Filipino. Late 19th Century. Donor: Gen. C. A. Woodruff.
Catalogue No. 41919.

Rather plain, ordinary appearing object, made of bronze, colored black, with protuberance in center probably to effect tone of sound when struck with object. About 15" diameter, 7" deep.

59 String Tambura ~~Tembina.~~ Near East. No origin date shown. Donor: Hon. M. H. DeYoung.
Catalogue No. 37831.

Same design and form of common mandolin except with longer neck. Six (6) string instrument intended to be played same as guitar or mandolin by plucking. Extremely creditable design and workmanship showing decided European influence.

60 Percussion Slit Drum. Samoa. Middle 18th Century. Donor: Park Commission.
Catalogue No. 45854.

Very crude and primitive object, reflecting semi-civilization or savage people. Consists of hewed section of hard wood, about 2 ft. long, 4" diameter, roughly rounded and slit about 20" long, 1" wide, hacked out and nearly through log, purpose of slot being to create hollow sound when log is struck sharply.

61. Drum. South East New Guinea. Middle 19th Century. Donor: Midwinter

Fair Commission. Catalogue No. 4811.

Small object, about 5" diameter, globular in shape, probably tropical nut case or small gourd, with section removed in order to stretch piece animal skin for head. Body encased in cord or reed bag attached to edges of head to maintain tension of same. Very primitive specimen of uncivilized natives.

62. Arpa. Southeast New Guinea. Middle 19th Century. Donor: Mr. J. Z. Davis. Catalogue No. 5267.

Consists of short section hollowed out tree branch or bamboo, about 20" in length, 6" diameter, with indication of shaping or carving to resemble animal's open jaw one end. Other end has piece of snake or other reptile's skin stretched on and secured by several turns of reed. Apparently held under one arm and struck with opposite hand. Crude workmanship typical of savage tribes.

63. Hour Glass Drum. Marshall Islands. No date of origin given. Donor: Midwinter Fair Commission. Catalogue No. 4813.

Made from irregular growth tree trunk carved out of section soft wood or a gourd, in shape of hour glass. Has piece animal skin bound to one end to serve as sounding head. About 2 ft. in length, 10" diameter on largest end. Probably intended to be held under one arm and struck with hand.

64. Stringed Drum. East New Guinea. Middle 19th Century.
Donor: Midwinter Fair Commission.
Catalogue No. 4809.

Object has form of modified ~~horn~~ liner glass, about 28" long, 6" diameter, on large ends, carved and hollowed out of tree trunk or branch to form shape and handle on side. Has piece of lizard skin stretched over one end bound on by several turns of split reed. Fixed to one side, there are six(6) loosely bunched nut shells which probably serve as additional sound medium and from which instrument gets its name of "Stringed Drum", there being no snare or strings. Instrument of savage or jungle peoples.

65. Tom - Tom. Nakack Caroline Ielands. No date of origin given.
Donor: Park Commission.
Catalogue No. 26195.

This is in all respects same as specimen having Catalogue No. 4813 previously described except of being larger, about 32" long, 12" diameter, carved out of hollow section wood, one end covered with piece animal skin stretched and secured by fibre cord.

66. Drum. East New Guinea. Middle 19th Century.
Donor: Midwinter Fair Commission. Catalogue No. 4606.

Barrel shaped instrument, wood shell, double animal skin heads stretched by rims connected to various hide thongs adjusted with fibre loops. Drum is about 30" long, 12" diameter. Very creditable workmanship, especially from mechanical standpoint in reference to maintaining tension for stretching heads tight.

Collection Rare Musical Instruments
DeYoung Museum, Exposition Room #2

~~String~~

67. Piano. English: 1787. Maker: Longman and Broderip, Musical Instrument Maker. No. 26 Cheapside and 13 Haymarket, London 1787. Donor: Hon. M. H. DeYoung. Catalogue No. 3702.

This is small instrument, about 6 ft. long, 2 ft. wide, 2 ft. 6" high, mounted on 4 light, tapered legs, of wood with stripe inlays. Sounding board horizontal with series of strings installed on top of same, 36 white keys, 25 black, affording 4½ octaves. Key board can be enclosed by hinged cover which becomes sheet music rack when folded back to expose keys for playing. In excellent state of preservation, all parts intact except tone treadles of which there is evidence of having originally been two, now lost.

68. Piano. French: 1830. Maker: Mounist, Paris. Donors: Mrs. A. M. and Ruby Smith. Catalogue No. 42083.

Small instrument, about 6 ft. long, 2 ft. wide, 3 ft. 4" high, upright or vertical type, two (2) moulded stiles on each side of key board, provision each end for candelabra such as old design of these instruments usually had, case bronze trimmed. Vertically mounted sounding board together with necessary compliment of wire strings stretched thereon has 46 white ivory keys, 32 black, affording 5 2/3 octaves, two foot tone treadles for crescendo and fortissimo control. Hinged, folding over to enclose key board, separate rack for sheet music which folds under hinged top of case when closed. Very good state of preservation.

Collection Rare Musical Instruments
DeYoung Museum, Exposition Room #2

ercussion

69. Ranat Ek. Indo Chinese: Late 19th Century. Donar: Hon. M. H. DeYoung.
Catalogue No. 20368.

This is xylophone as we know them, but reflecting oriental or Asiatic influence in design. Consists of wood frame in form of an arc, mounted on single foot for support, having seventeen (17) variable length sections flat wood strung on cotton cord, thence suspended between ornamental end pieces of frame or body. Two short sticks, each with large end are provided for striking the tuned keys represented by wood sections.

70. Drum. Chinese: Late 19th Century. Donar: Mr. Abraham Meyer.
Catalogue No. 25886.

Has the outlines of a dumbell, made by carving or hewing from solid block of wood. Attached to each end, are two metallic discs to form stretching medium for animal skin membranes which are tightened by means of cords rove through holes on edges of these discs. Spindle or wood portion of body and under side of discs, lacquered with gold paint design. Small object, about 12" high, 6" diameter, probably intended to grasp in one hand and strike heads with other.

71. Tom-Tom. Indo Chinese: Late 19th Century. Donar: Hon. M. H. DeYoung.
Catalogue No. 20377.

About 16" diameter by 7", shell apparently of hammered and formed metal, over which on both sides are stretched animal skins securely cemented to edges of shell, no side cords for adjusting tension of heads as usually provided for the common type of drum. Intended to be struck by short stick with padded end.

Collection Rare Musical Instruments
DeYoung Museum, Exposition Room #2

Wind

72 Bassoon or Fagott. French: 18th Century. Donor: Hon. M. H. DeYoung. Catalogue No. 37817.

Long, narrow type of instrument, consisting of two (2) wood tubes, one provided with light curved pipe for mouthpiece. This is a woodwind sounded by double reed. Has six finger holes for stops, numerous metal keys at convenient points to be reached by fingers in producing desired note. Can be disembled into three (3) short sections.

73. Bassoon. French: Middle of 19th Century. Maker: Stunmio, Paris. Donor: Hon. M. H. DeYoung. Catalogue No. 37818.

Same general description can be applied to this instrument as cat. #37817, except that probably this is not sounded by a double reed.

74. Bassoon or Fagott. German: 18th Century. Donor: Mr. A. Boccanegoa. Catalogue No. 37551.

Same general description as applied to this as Cat. #37817, except that more tones are governed by metal keys. This is also double reed instrument.

75. Bassoon. French: Middle of 19th Century. Inscribed by: Sauermeister a Lyon. Donor: Hon. M. H. DeYoung. Catalogue No. 37816.

Having same general characteristics as above three instruments, probably may be considered more superior workmanship, slightly ornate decorative brass bands.

Collection Rare Musical Instruments
DeYoung Museum, Exposition Room #2

76. Bassett Horn. French: Late 18th Century. Inscribed: A. Buffet Jne. Paris. Donor: Hon. M. H. DeYoung. Catalogue No. 37826.

About 40" in length, with slightly curved reed mouthpiece, globular shaped end instead of usual bell form. With exception shape of end, is in every visible respect like current design of clarinet. Workmanship superior.

77. Oboe or Hautboy. French: Middle 19th Century. Made by Buffet of Paris. Donor: M. H. DeYoung. Catalogue No. 37813.

Slender form of wind instrument, about 24" long, nozzle shaped mouthpiece, modified bell end, with three (3) holes for finger stops, numerous metal depressive keys. Workmanship superior.

78. Oboe or Hautboy. German: Early 18th Century. Made by: Stengel of ~~Bamenth~~ Bayreuth. Donor: Hon. M. H. DeYoung. Catalogue No. 37812.

About 24" in length, nozzle shaped mouthpiece with ivory tip, three (3) sections to instrument with ivory joints, modified bell end with ivory decorative edge. Has six (6) finger holes for stops, numerous metal depressive keys. Very fine example of workmanship.

Collection Rare Musical Instruments
DeYoung Museum, Exposition Room #2

79.)_ 2 Keyed Fifes. American: Late 19th Century. Donor: Mr.John J.
79-A) Tomalty. Catalogue No.'s 51533 and 5133B.

Both small, slender instruments, designed for producing high pitches in the musical scale. Made of wood, each about 14" long, having 1 one hole shaped to lips, six (6) finger holes for stops, four (4) metal keys.

80. Flute. French: Early 19th Century. Inscribed by: Goderoy. Donor: Hon. M. H. DeYoung. Catalogue No. 37823.

Made of wood, about 24" long, 4 sections, one mouth hole shaped to lips, six (6) larger stop holes, five (5) metal keys.

81. Flute. German: Early 19th Century. Donor: Midwinter Fair Commission. Catalogue No. 4840.

Made of wood, about 26" long, 4 sections, one mouth hole shaped to lips, six (6) finger holes for stops, one metal key.

82. Flute. No date of origin given. Donor: Mr. John. J. Tomalty. Catalogue No. 51533D

About 26" long, in three (3) sections, having the customary lip shaped mouth hole, six (6) finger stop holes, eight (8) metal keys. Capable of greater tone range than other of the flutes described previously. This particular instrument is distinguished from the others in collection by having been conical bored instead of straight, probably to effect volume or quality of tone.

83. Key Flute. Italian: Late 18th Century. Made by U. Luvano of Milano. Donor: Mr. Charles S. Cassasa. Catalogue No. 38881.

This is about 28" or 30" long, made of wood in four (4) sections and apparently tapered or conical bored similar to Cat. #51533D. Has shaped to lips mouth hole, six (6) holes for finger stops, nine (9) silver key stops, silver mountings. Probably ~~is of~~ last superior tonal qualities. Excellent workmanship and finish.

84. Flageolet. English: Late 18th Century. Donor: Midwinter Fair Commission. Catalogue No. 3731.

About 18" long, tapered from end to "bulge" near playing end, purpose being apparently to retain reed or other sound medium. Has six (6) stop holes, four (4) silver keys.

85. Flageolet. French: Early 18th Century. Made by Noblet, Paris. Donor: Hon. M. H. DeYoung. Catalogue No. 3824.

Similar in most respects, size and shape, to Cat. #3731, has ivory mouthpiece and mountings, four (4) stop holes, three (3) keys. Creditable workmanship.

86. Keyed Fife. American: Late 19th Century. Inscribed by E. Baack, of New York. Donor: Mr. John J. Tomalty. Catalogue No. 51533A.

Ordinary type of fife or instrument for high pitched tones. Made in two (2) sections, ivory mountings, has shaped lip hole, six (6) finger stop holes, five (5) keys.

87. Piccolo. American: 1881. Donor: Mr. Byron Indig. Catalogue No. 59872.

Instrument designed for high pitched tones, similar to fife. This is made of wood, in three (3) sections, one being fashioned in old ivory and shaped lips located in same, has nine (9) finger stop holes, five (5) keys.

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88. Wind Cornemuse. French: Late 17th Century. Maker: Dordelais, a Aurillac. Donor: Midwinter Fair Commission. Catalogue No. 3730

An instrument of the bagpipe type, used by the French rustics. Consists of one tanned animal skin bag, attached to which are three (3) wood tubes or pipes, one of these being about 6" in length used for inflating the bag and maintaining even, nonpulsating pressure of air, the other two being bound together at one point, then the longer inserted into small end of bag. Bag is oval in shape, having approximately 2 cubic feet capacity of air. One of these dual pipes has eight (8) holes for finger stops, the other being without means of altering pitch, this probably is by-pass or is adjusted to fixed notes for forming one chord.

89. String Contra Bass. No origin or date given. Donor: Hon. M. H. DeYoung. Catalogue No. 4822

This is conventional type of bass viol or in the vernacular "Bull Fiddle" Has three strings, the tension upon all three (3) being adjusted by means of heavy pins which are actuated by worm gear arrangement through thumb screws, all mounted at extreme end of neck.

90. String. Violoncello. No origin or date given. Donor: Hon. H. H. DeYoung Catalogue No. 4822

Spelling for designation this instrument as noted on place may be in error possibly intended to be "Violin". This has no particular features departing from the conventional type of cello, four (4 strings are provided, all tension adjusting ~~strings being~~ ed by rotating pins actuated by worm gear thumb screws on end of neck.

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91. Cello. No name plate for this specimen. No name of donor or catalogue number.

Although instrument has the conventional appearance of a Cello, size and design, some features seem unusual. For example, at present it is provided with four (4) strings, however, there are provisions for securing and adjusting total of six (6) when desired. End of neck is finished in form of a carved human head. Whole aspect of this instrument suggests foreign make and probably considerable age.

92. Third War Trumpet. Chinese: Circa 1900. Donor: Mrs. G. L. Renstrom. Catalogue No. 37931.

This brass instrument, in shape, is continuous length having three (3) globular bands located at different points on the tube probably no other significance than ornamental. Has bell shaped end, other end is circular mouthpiece shaped to lips with 2" diameter brass disc soldered on same. No provision for forming various notes other than by mouth and volume of air blown, no keys or stops. Used in Siege of Pekin, Boxer War. About 6 ft. long.

93. Fanfare Trumpet. American: Late 19th Century. Donor: Hon. M. H. DeYoung. Catalogue No. 37805

Consists of straight section, spun brass, tapered tube, with bell shaped outlet, with provision for customary lip-shaped mouthpiece, although none is provided. Has one sound chamber controlled by one plunger key. Almost 5 ft. long. No special historical record, probably used for saluting dignitaries by usual "flourish and fanfare of trumpets."

94. Trumpet, Cavalry American: Late 18th Century. Donor: Hon. M. H. DeYoung. Catalogue No. 37808.

Made of spun brass, tapered tube, with two (2) reverse bands, form very similar to standard type of trombone, bell end, shaped mouthpiece other end. No keys.

95. Sarrusaphone. French: 1856. Inscribed: Gautnot Marquet, Brevets, S. G. D. G. a Paris. Donor: Hon. M. H. DeYoung. Catalogue No. 37810

This is all brass instrument, made in style of modern type saxaphone except has four reverse turns with bell shaped end to be its top while in use. Has extended tube at right angles to body of instrument, probably intended for reed mouthpiece not now present. Has many finger keys, indicating wide variety of tones possible. Inventor: M. Sarrus, 1856, perfected by inscriber as noted in title above.

96. Ophicleide. French: Early 19th Century. Donor: Hon. M.H.DeYoung Catalogue No. 37809.

37810

Similar in form and style to instrument 95 just previously described. Probably is intended for reed instrument also, although no mouthpiece is present, provision for inserting reed chamber. Has numerous finger keys located over almost entire surface of specimen. Has bell shaped end intended to be top of instrument while playing. Made of brass.

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97. Wind Bugle, Keyed. English: 18th Century. Inscribed: Baker, Maker, Peter St., West. Lent by: Mr. William P. Burke. Catalogue No. 5212 L

Made of brass, two (2) reverse turns, bell shaped end for outlet, circular mouthpiece. Has several padded keys rather than plungers.

98. Cornet, B Flat. Norwegian: Circa 1871. Made by Gebr. Schuster, Markneukirchen. Donor: Mr. George L. Orkey.

Made of brass, shaped same as No. 97, modified bell shaped outlet. Has three (3) plunger keys, three(3) depressive keys, all governing tones through individual sound chambers. Has additional tube for by-pass governed by one plunger key. Arrangement of plungers and keys is in a peculiar group, quite revolutionary to usual method of modern cornet.

99. Bugle. Austrian: Middle 18th Century. Inscribed: August Beyde in Wien. Donor: Hon. M. H. DeYoung. Catalogue No. 37823.

Made of brass, small instrument, compact, four turns or bends, not elongated as is customary shape of military type of bugle. Large bell shaped outlet, circular, cupped mouthpiece.

100. Military Horn. American: Circa 1898. Donor: Mr. Abraham Mayer. Catalogue No. 35873

Brass instrument, has ten (10) bends or reverse turns, similar to modern baritone horn. Has three(3) plunger keys, three(3) swivel keys, bell shaped outlet, cupped circular mouthpiece. Used in Spanish-American War.

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101. Cornet. Italian: Middle 19th Century. Lent by Mr. William P. Burke. Catalogue No. 5211 L

Made of brass, several turns or bends to form small, compact, circular shaped instrument rather than usual type elongated, thus securing the same area of chamber capacity. Has three(3) plunger keys, three (3) swivel, grouped in center of turns of instrument. Bell shaped outlet. Cupped mouthpiece.

102. Buglet. Spanish: Late 19th Century. Inscribed: E. Marzi, Madrid. Donor: Mr. Milton A. Nathan. Catalogue No. 23244.

Made of brass, two turns to form circular, compact small instrument, no keys. Has small, bell shaped outlet, cupped mouthpiece.

103. Cornet. Apparently of American origin. (No date on plate) Used about 1850 in Edwardsburg. Donor: Mr. John R. Adams.

Similar construction to French horn which the instrument resembles, is made of brass, several bends or turns, some of which evidently are intended for sound chambers controlled by three (3) plunger keys. Has bell shaped outlet, cup shaped mouthpiece so terminating that some difficulty and discomfort must be had in playing instrument. May be some individual special idea of a cornet. ~~Workmanship not so complimentary. Perhaps home made.~~

Collection Rare Musical Insrtuments
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104.

Percussion Shinto Drum. Japanese: From Kitano Shrine, Japan. Donor: Mid-winter Fair Commission. Catalogue No. 24206.

Copper or brass, about 24" diameter, 8" thick, suspended in wood frame which is painted or lacquered and decorated with brass pieces engraved or chased in Oriental designs. Used for religious services only.

105. Lute. Italian: Late 18th Century. Donor: Hon. M. H. DeYoung.
String Catalogue No. 37837.

Instrument having semi globular shaped body with protruding neck, made of wood, in shape resembling oversized mandolin. Has thirteen(13) wire strings and provision for tightening, and sustaining tension on them, i. equal number of thumb keys at extreme end of neck. Has inlays of pearl and ivory pieces distributed over flat surface of body and along surface of neck; also ivory inlays for frets. Played by suspending by cord around neck and plucking strings.

106. Lute. Italian: 17th Century. Donor. M. H. DeYoung
Catalogue No. 37816 37837

Practically same description as 105, will be applicable to this instrument, ~~except is~~ not quite as large. Has twelve (12) wire strings.

107. Violin. German: 19th Century. Donor: Hon. M. H. DeYoung.

Usual form for instrument of this type, with no special feature except possibly its age. Extreme end of neck is finished in carved grotesque head of some animal as ornamented feature.

Source:
DeYoung Museum,
Christine Breon Memorial Room.

W. B. McDonald
Feb. 21st, 1941.

108 String. Koto. Japanese. Middle 19th Century. Donar: Hon. M. H. DeYoung, Catalogue No. 20369.

Very unusual form of instrument, consisting of what appears to be ordinary half round slab of wood from tree trunk, debarked. If solid, no resonance would result, although may be made up of thin veneers cemented together, some evidence on one end that may be the case. Instrument is about 4 ft., 6" in length, about 7" wide on flat side or bottom and tapering to about 3" on one end. Has sixteen (16) wire strings amounted on carved surface intended to be its top, screw pegs for holding string tension. Mother-of-pearl decorative inlays on edges and part of top. No provision for holding or carrying, therefore instrument must be designed to be laid on floor or some support while playing. Played by plucking or scraping over strings with bow.

109. Koto. No origin, date, donar or catalogue number given.

Designation by worker, by reason of this being in case among other Japanese instruments with no plate or placard. Some variation in type of construction compared to #108, 20369 although form is the same. Made of half round section of wood, about 1/2" thick, which is then mounted on flat wood board, both being hinged to open similar to leaf of bark, opposite to edge having hinges, three (3) small hooks with eyes are provided for securing both sections. Whole specimen is about 6 ft. long, 10" wide on flat or bottom surface. Thirteen (13) wire springs mounted on top or curved surface, no visible means of placing tension on springs. May be provision in interior of body for such purpose. All strings are

strung over three (3) "bridges" , the center one of which seems to be movable, therefore may be used for tightening or loosening strings, ~~as the conditions may require, by~~ moving the bridge toward or away from end bridges. Played by plucking or scraping over strings with bow.

110 Biwa. Japanese. Late 19th Century. Donar: Hon. M. H. DeYoung. Catalogue No. (not discernable).

This is wooden, eliptical shaped instrument with steel neck, apparently made from one piece of wood slab or board, about 3 ft. 6" long, 1" thick. Has four (4) gut strings, tightened by wood pegs located at extreme end of neck, which are played upon by plucking. Instrument is hollow , is played by holding under arm as guitar.

111 Koto. Japanese. Late 19th Century. Donar: Mrs. Mary Pennie Chapin. Catalogue No. 50500.

Same form and general characteristics as instrument #109, except much smaller. Is about 24" long, 4" wide, instead of lying flat, is curved throughout its length, both ends resting on support, center having space underneath. Has thirteen (13) gut strings along upper curved surface with no means of maintaining their tension visible. Decorated with inlays, and etched or painted designs. Used when traveling. Delicate workmanship.

112 Harp. No origin or date given. Donar: California Commission of the Columbia Commission. Catalogue No. 2747.

Practically same type of instrument as described for No. 111, except

has pair of steel legs one end to effect angle while on some support either floor or table. Has thirteen (13) gut strings along top cruved surface which are strung over three bridges, movable one in center used for tightening or relieving tension. About 24" long, 4" wide, ivory decorative inlays, delicate, painted figures along edges and ends. Played with an ivory "taume" or pick, slipped on first finger. Instrument is also designated "Tseng" and is said to have been evolved from the Ken, a most ancient Chinese stringed instrument. Very delicate workmanship throughout.

113 Percussion 2 Cymbals. Chinese. Late 19th Century. Donor: California Commission of the Columbia Exposition. Catalogue No. 2703.

Two (2) brass discs, about 10" diameter each, with knobs in center for holding one by each hand, to produce clashing, metallic sound in striking together. Chinese characters painted on each, no other decorative features.

114 String. Hu-Ch'in and Bow. Chinese. Late 19th Century. Donor: California Commission of the Columbia Exposition. Catalogue No. 2739.

Banjo form of instrument, has small body, circular, about 6" diameter, 2-1/2" thick, extending from which is slender neck, the top of which has three large wooden tension pegs for three (3) wire strings. Over open top and bottom is stretched section of animal hide painted to represent snake's skin or may be section of snake skin. Overall length of instru-

117 Pipa or Balloon Guitar. Chinese. Early 19th Century.
Donor: California Commission of the Columbia Exposition.

Eliptical shaped, guitar like instrument, about 3 ft. long, not more than 2" in thickness, with neck as continuation of body and terminating in finely carved figure. Frets are comparatively heavy pieces of ivory, string anchor overlaid with ivory. Has two (2) gut strings and provision for two (2) more, probably instrument is intended to mount four (4) strings when complete. Has four (4) large wood pins for maintaining tension on strings. Good example of superior Oriental craftsmanship. This is an instrument of the Lute class, strings to be plucked with right hand. Made of wood.

118 Vocal Zither. Inscribed Vocal Zither. Pat. Feb. 15th, 1876.
Sir. Frederick Langmark, San Francisco.
Donor: Mr. A. C. Schindler.
Catalogue No. 47561.

Has circular shaped body, about 15" diameter, attached to which are two (2) necks parallel to each other with space of about 6" separating, and connected at ends by cross-piece, all of wood. Has two (2) groups of wire and gut strings, one group of 24 mixed, other group of four (4) all wire and mounted over one neck which has series of frets, similar to violin. It is apparent the larger string group is permanently tuned and the purpose is to pluck these, whereas the smaller group can be varied as to pitch by utilizing the frets provided. Probably from these two methods, a full scale can be produced and so any accompaniment to singing voice can be played, accounting for designation of the instrument as

"Vocal Zither".

119) 120) 2 Lyre-Guitars. French. Early 19th Century.
Donor: Midwinter Fair Commission.
Catalogue No. 1727.

Both similar in design, oval-like shaped body with extension of same on each side, neck in center, have six (6) wire and gut strings, and frets. Tuning and tension by revolving of thumb plugs at extreme end of neck. All of wood construction.

121 Guitar Zither. German. Early 19th Century.
Donor: Hon. M. H. DeYoung. Catalogue No. 37661.

Similar to Nos. 119 and 120, except is made without arms or neck, has two groups of gut and wire strings, group of three (3) provided with frets. Made of wood, about 26" long12" wide,2-1/2" thick.

122 Harp Zither. German. Middle of 19th Century.
Donor: Mr. A. C. Oettl. Catalogue No. 51925.

Same type of device as just previously described, although has far greater range of notes which can be produced, ~~by reason of~~ having a total of 36 wire strings, arranged in one group of 30, and another of six (6), the latter altered as to pitch by frets. Made of wood. Excellent workmanship.

123 Elgier or Bass Zither. German. Circa 1875. Donor: Mr. A. C. Oettl.
Catalogue No. 52988.

Same type as previously described, but lighter construction. Has one group 27 wire strings, another of five (5) strings, altered by use of frets. Excellent workmanship.

124 Hybrid Harp. No origin or date shown.
Donor: Hon. M. H. DeYoung. Catalogue No. 57319.

Small type of regulation harp, same form as standard type, evidently designated to ~~support~~ rest on lap or low table as support in playing. Differentiates from regular floor type in that seven (7) levers are provided along top apparently intended to alter tone by hand rather than by means of foot as customary. Has 29 strings, and is made of wood. Size about 36" high, 24" wide.

125 Zither. Austrian. Middle of 19th Century.
Inscribed - Anton Kiendl in ~~Wein~~ Wien.
Donor: Mr. L. Mayer.

52998

Same type of instrument as described under ~~#123~~, has two (2) group wire strings, 31 in one group, four (4) in other, latter with frets.

126 Psaltery. Arabic. No date or origin given.
Donor: Hon. M. H. DeYoung. Catalogue No. 20292.

Made of wood on same principal as Zither, shape of usual harp, has seventy-two (72) wire strings, grouped in threes, affording compass of 24 tones. Instrument is played like Zither, strings being plucked. Size is about 36" X 18".

String

127. Zither. German: Middle of 19th Century. Inscribed: Max Amberger, München. Donor: Mr. A. C. Oettl. Catalogue No. 41961.

Regular type of instrument of this class, made of dark, walnut wood, about 20" long, 14" wide, 1" thick, provided with three (3) stub knobs of turned ivory for support. Has two (2) groups of wire strings, one ground of 25 wire strings with fixed tuning, another group of four (4) with frets for regulation pitch. Excellent workmanship and finish.

128. Dulcimer. Italian: 17th Century. Donor: Hon. M. H. DeYoung. Catalogue No. 37860.

Very interesting specimen of old instrument, constructed like zither, of numerous small segments of walnut all cemented or glued together to form angular shaped box about 40" on long side, 24" short side, 26" wide and 3" thickness. Has several wire strings, 150 in all, arranged in groups of five and affording a compass of 30 tones which are produced by striking each group simultaneously with hammers instead of plucking as is customary with zither type instrument. Entire string arrangement is on top surface of instrument, each separate one secured by metal pins one end, revolving pins on other end and supported over six (6) bridges about 1¼" high. Fine example of this type of old musical instrument as used by the ancients.

129. Guitar. Italian: 1892. Inscribed: Allessandro Lybeen. Fabricante di Mandolini & Chitane. Firenza Via Monte alle Croci N. 6. Fuori Porta S. Miniato: Anno 1892. Donor: Midwinter Fair Commission. Catalogue No. 3701.

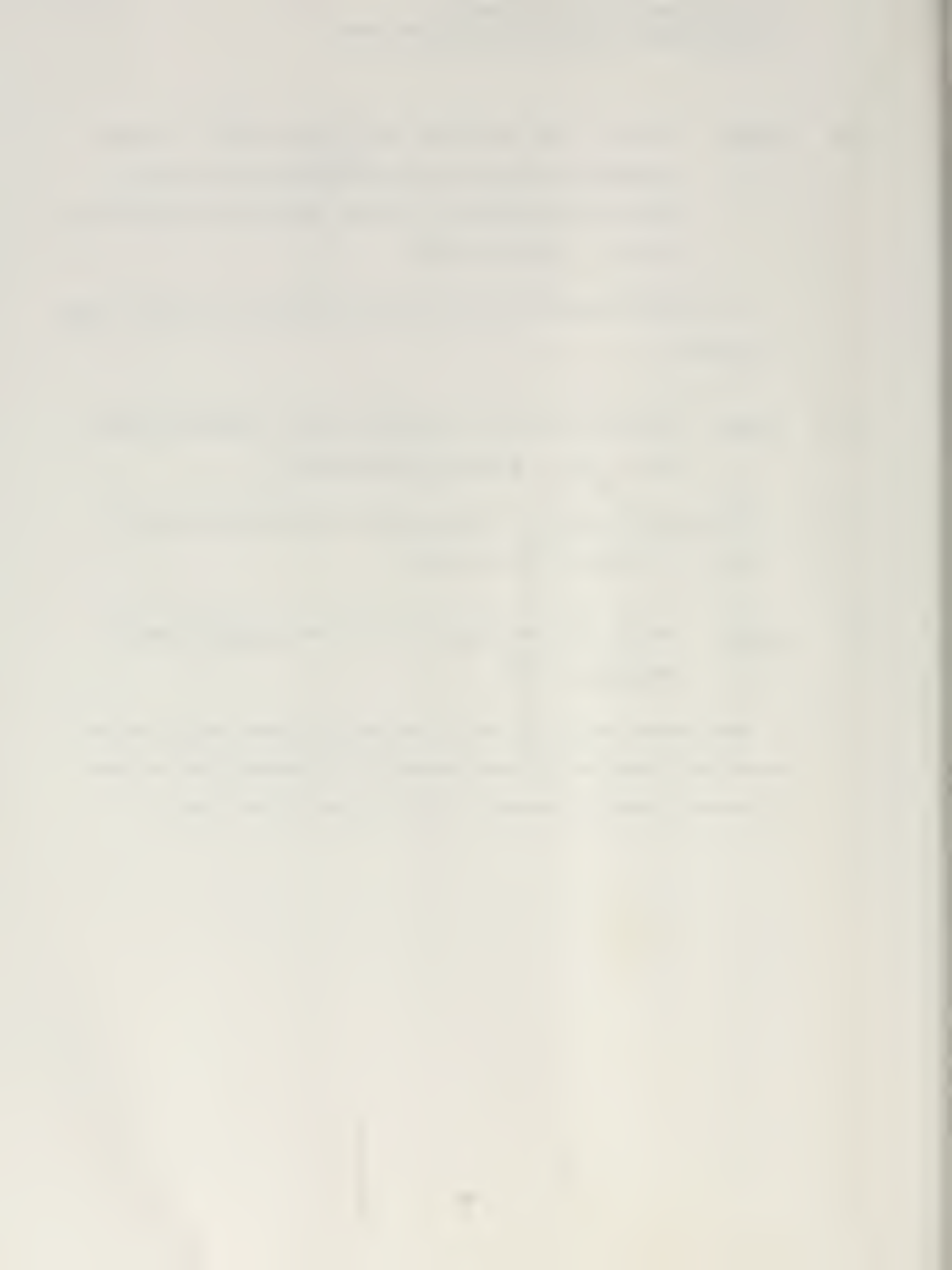
Usual form for guitar, six (6) strings, (three wire, three gut). Made of plywood.

130. Guitar. French: Middle of 19th Century. Made by: Manchant Brothers, Paris. Donor: Midwinter Fair Commission.

Same general features as would apply to instrument #129, also has three (3) wire and three (3) gut strings.

131. Guitar. French: Late 19th Century. Donor: Mrs. Adeline R. Kaeser. Catalogue No. 47717.

Same general features as two (2) previous instruments except body is extensively ornamented with what appears to be contrasting color of wood in flowered figures and designs. Six (6) strings (3 wire, 3 gut).



132. Guitar. German: 19th Century. Donor: Hon. M. H. DeYoung. Catalogue No. 37853.

This represents a departure from the regular form of guitar in that body is of semi-circular shape and there are thirteen (13) wire strings arranged in six (6) two string groups with one single string. Along fret board on neck, are noted seven (7) holes which apparently are intended for finger stops in altering resonance, the neck apparently being hollow, but if solid, the closing off of these holes by the fingers, as strings are depressed on frets, may in either case slightly alter the volume of tone or effect the resonance of whole instrument in a slight degree. Excellent workmanship.

133. Guitar. English type: No date of origin given. Donor: Hon. M. H. De Young. Catalogue No. 37852.

Small in size, more resembling "ukelele". Made of wood, with 12 wire strings arranged in six (6) groups of two (2) each. Departure from usual method of tuning and sustaining string tension, in that twelve (12) knurled pins are provided and secured vertically at end of neck, these pins actuating through worm or screw arrangement, several small movable studs to which ends of strings are secured. ~~Very good~~ example of good workmanship and finish. Bears resemblance to small type of guitar used by troubadours of middle ages.

134. Guitar. Spanish: No date of origin given. Donor: Hon. M. H. DeYoung. Catalogue No. 37634.

Medium size instrument, not distinguished by any outstanding characteristics. Has ten (10) gut strings arranged in three (3) groups of two each and of gut, then two (2) groups of two each of wire. Made of plywood with alternating layers of ivory between for body, underside of neck inlaid with ivory.

135. Guitar. French: 19th Century. Inscribed by: Govieux-Lippi. Donor: Hon. M. H. DeYoung. Catalogue No. 37662.

Average style of guitar instrument, made of plywood, ornately decorated with mother-of-pearl inlaid in flowery figures, and ivory inserts along top edges. Has six (6) gut strings.

136. Chitarra Battiente: Italian. Late 16th Century. Donor: Hon. M. H. DeYoung. Catalogue No. 37643.

A form of guitar, made of wood, body with curved back, small instrument compared to average size of usual form of guitar. Body and surface of neck much decorated with ivory inlays. Has 5 pairs of strings, all wire. Good example of instrument used in middle ages.

137. Mandolin. Italian: Late 18th Century. Inscribed by: Mario Donati Jilius. Fecit Neap Alla Riva di S. Chiara 1787. Donor: Miss Sarah M. Spooner. Catalogue No. 25401.

Typical mandolin as we have come to know this instrument, has mother-of-pearl inlays in form of flowery and other designs on top surface of body and at end of neck. Edges of neck ivory insets. Has eight (8) wire strings grouped in 4 pairs.

138. Hybrid Mandolin-Lute. No origin or dats given. Donor: Hon. M. H. DeYoung. Catalogue No. 37641.

Very similar to usual mandolin, no indication as to origin of designation above noted. Possibly because body or sound box is more of trapazoid shape, deeper. Is also distinguished from regular form of mandolin by having ten wire strings, tuned in pairs, and neck terminating in section bent sharply back similar to lute. Highly decorated on top surface of body and neck, with pearl inlays. Has appearance of being of about 16th or 17th century origin, most likely Italian or Venician.

139. Pandora. No origin or date given. Donor: Hon. M. H. DeYoung. Catalogue No. 37050.

Similar in practically every respect to mandolin, except in having six (6) single wire strings spaced about ½" apart rather than in close pairs. Related to Lute and guitar, probably in possessing deeper tone than mandolin. Made of plywood slightly larger in size to average mandolin. Specimen apparently was crudely made than average Italian instrument, probably fairly old.

140. Harp Guitar. French: 18th Century. Inscribed: Levien-Paris. Inventeur et Brevete. Donor: Hon. M. H. DeYoung. Catalogue No. 37935.

Sound box or body angular and trapezoid in shape, with broad arch, resembles combined guitar and large mandolin. Probably derives its name from harp like tone when played by plucking of seven (7) strings, three (3) of which are of gut, four (4) of wire. Has two vent or sound holes, one circular on surface of sound box, another elongated on back, distinguishing the instrument from average string type sounding medium.

141. Mandolin. No origin or date given. Donor: Midwinter Fair Commission. Catalogue No. 3745.

This is Milanese type of mandolin, sound box or body much larger than regular mandolin and deep bowl shape with stub neck. Made of plywood and has ten (10) gut strings arranged in five (5) pairs. Probably instrument is of low pitch variety as would be influenced by extra depth of bowl like sound box.

142. Lute. Italian: Late 17th Century. Donor: Hon. M. H. DeYoung. Catalogue No. 37639.

Mandolin type of instrument but distinguished therefrom by being much larger but of same shape. Has twelve (12) wire strings arranged in six (6) pairs. Extensive pearl and ivory decorative inlays on top surface of sound box, also top surface and under surface of neck. Indications of very fine workmanship.

143. Lute. Italian: Late 18th Century. Donor: Hon. M. H. DeYoung. Catalogue No. 37837.

Very similar to #142 except considerably larger. Made of plywood or veneer thin wood of very close grain in various strips cemented together. Has thirteen (13) wire strings, twelve (12) tuned in pairs, one tuned as single. Decorative pearl inlays, ivory frets. Has usual circular vent hole on flat surface of sound box covered with carved grill work.

144. Piano. English: About 1800-10. Made by: Clementi & Co., Cheapside, London. Lent by: Mrs. Florence Porter Pflingst. Catalogue No. 9732L.

Excellent example of early English design and type of piano. Made of wood, mahogany veneered. About 7 ft. long, 30" wide, 18" deep, has four mahogany fluted legs, brass mounted, brass trimmings throughout. Flat, horizontal sounding board with strings mounted on its top, has 43 white ivory mounted keys, 30 black keys, affording five (5) octaves, one tone pedal. Has three drawers located in front, ostensibly for filing sheet music. This exhibit possesses interesting history in that the instrument represents a wedding gift from Daniel Webster to one Mrs. Anne Thomas Porter of Duxbury, Mass.

145 String. Harpsichord. French. First half of the 18th Century.

Donar: Hon. M. H. DeYoung, Catalogue No. 3732.

A piano form of instrument, ~~differing therefrom by method in which notes are produced, in that~~, differing from piano where strings are struck by padded hammers, ~~in the Harpsichord~~ here the effect is created by an arrangement which causes the strings to be plucked ~~rather than by impact~~. Keyboard arrangement is same as that of piano, except being in two bank, keys being connected to levers, or other means, or in turn to "fingers" or plungers having "pickers" secured thereon. When depressing keys, these pickers are caused to "wipe" or pluck across strings both on their upward motion as well as the down, creating tones and notes similar in effect to the harp. This specimen is constructed in the form of a elongated grand piano, sounding board being horizontally mounted within case and series of strings arranged therein in groups of three (3), one string being superimposed over two (2). There are two (2) banks of thirty-five (35) black wood keys, 23 white, 116 keys in all, which makes it appear this instrument has a range of 14-1/2 octaves. In this specimen, departure is to be noted whereby colors of the keys are in direct reverse in respect to the piano. Instrument is about 7 ft, 6" long, 3 ft. wide, 3 ft. 6" high. Has six (6) ornately carved and moulded legs, gilded ornamentation, which is true of case also, hinged, folding cover for key board, inside of which is hand painted to represent musical theme.

146 Wind. Organ. About 1870. American. Made by Pelonbert Pelton Co.

No. Donar or Catalogue No. shown.

Specimen represents common "parlor organ" of the period. Made of paneled wood, has 36 white keys, 25 black, affording 4-1/2 octave range, 8 stops. Has two (2) foot treadles for operating bellows.

147 ~~String.~~ Piano. American - Circa.1830. Maker - Lond & Brothers, Philadelphia.
Lent by - Mr. Irving D. Allard.
Catalogue No. (none).

Very fine example of piano manufacturer's art. Is " square" type of instrument, about 5 ft. long, 2 ft. 3" wide, 2 ft. 8" high, with horizontal sounding board, mahogany case, decorated profusely with gilt, scroll designs and bronze mountings, has four (4) carved legs, one center pedestal, also carved like legs, which is provided as support for tone volume post pedal. Keyboard is enclosed by hinged, folding cover which, when opened becomes rack for sheet music support. Has shallow drawer hung beneath and at each side of keyboard, for storage sheet music, which when closed become integral part of case. Has 45 ivory mounted white keys , 30 black keys, affording five (5) octaves.

148 Piano. English. Circa.1806. Made by Astor & Co.
Inscribed - New Patent, G. Astor & Company.
Manufacturers of Grand and Square Pianofortes.
#79 Cornhill, London.
Donor: Midwinter Fair Commission, Catalogue No. 4849.

Wood case, appears like dark or aged mahogany. Case design is severe, resembling "Mission" style popular about 1910. Has two legs, one at each end

might be more correctly designated as pedestals. These are of heavy scroll design with square floor supports. Has lyre shaped pedestal, suspended from beneath center of case for supporting tone volume foot pedal. Square form for instrument, with sounding board in horizontal position and strings mounted on tip thereon, key board enclosed by hinged, folding cover to serve as sheet music rack while playing. Has 40 white ivory mounted keys, 28 black, to afford five (5) octaves. Overall size of instrument 5 ft. 3" long 2 ft. wide, 2 ft. 6" high.

149 String. Violin. No origin or date given.
Donor: Midwinter Fair Commission. Catalogue No. 4846.

Usually accepted form for this type of instrument, no un~~as~~ usal or extraordinary features to be recorded. Has four (4) gut strings,, played with horsehair bow, ~~by holding in the regular manner.~~

150 Violin. 1736. Inscribed - Fried. Ahg. Glass, Verfertigt Nach
Antonius Straduarius Fies
Fabrikat in Cremona - 1736.
Donor: Misses G. & C. MacMahon.
Catalogue No. 39414.

Data card accompanying this instrument gives the information that it is copy of a Straduarius . Inscription seems to indicate it is of German or Austrian make. ~~This can be determined by translation of inscription.~~ No extraordinary features notes other than as given above. Has four(4) gut strings, played with horsehair bow by holding in the regular manner.

151 Violin. German. 19th Century.
Donor: Hon. M. H. DeYoung. Catalogue No. 37855.

Usually accepted form for this type of musical instrument, no extraordinary features to be noted. Has four(4) gut strings and is played in customary manner with bow

152 Violin. German. Late 19th Century.
Inscribed - Adolph Baur, Stuttgart
Procured for Sir. Henry Heyman, by his teacher Ferdinand Daird.
Donor: Mr. Alexander Heyman. Catalogue No. 51637A.

Has four (4) gut strings, played in the usual manner. Apparently an instrument of very creditable make, although no extraordinary features are apparent.

153 Lute Hurdy - Gurdy. Italian. Origin - Mediaeval (No date given).
Inscribed - Golson, Amirecourt.
Donar: Midwinter Fair Commission.

Has body or sound box of trapazoid or bowl shape, instead of having neck extended from body, it is mounted on top surface of same in the form of a rectangular box, this box being provided with numerous depressive keys which govern the notes produced and instead of fingers guided by frets. The music seems to be produced by the operation of a revolving crank on one end of sound box, which actuates a wood disc having resined edge and located under and between the series of six (6) gut strings, the strings being brought into contact with edge of wheel in various

combinations to produce the harmony. Made of plywood, has ivory inlay decorations. Instrument has a wide variation of notes which can be produced but is not capable of as fine control as violin or other string instrument where harmony is created by control of human finger with their sensitive touch.

154 Hurdy Gurdy Italian. No date given.
Donar; Hon. M. H. DeYoung. Catalogue No. 37831.

This is same type of instrument as described under #153, the one exception being that sound box or body is not so deep and of violin shape. All other features practically the same. Of crude construction in comparison to #153.

155 Hurdy Gurdy. French. Inscribed - Golson Amirecourt.
No date of origin given.
Donar: Hon. M. H. DeYoung. Catalogue No. 37834.

Same description applies to this instrument as given for #154, all features the same, same principle of operation , etc., etc.

156 Hurdy Gurdy. French. Late 18th Century.
Inscribed - Varguain, Carre Four De Buffi, F. S. Germain - A Paris 1761.
Donar: Hon. M. H. DeYoung. Catalogue No. 37832.

Same description applies to this instrument as given for 154, all features the same. Has ivory inlay decorative pieces distributed over surface, ivory handle for crank.

157. ~~String~~ Piano. American: Probably late 19th Century. Maker Haines Bros., New York. (No date given) No Catalogue number.

"Square" type, about 6 ft. long, 4 ft. wide, 4 ft. high. Has four massive legs with profuse carving and moulding, also carved pedestal suspended underneath center of case with two (2) volume control pedals for foot operation. Key board consists of 52 keys all of mother-of-pearl veneer on wood, 36 black keys. Exceptionally fine example of antique instrument, very superior finish and workmanship. This instrument is currently in good playing condition, judging from expressions made by a member of the museum staff who plays on it occasionally. Probably especially made instrument for one of the old San Francisco families.

158 Bass Lute. No Origin, date or other data given. No donor's name given. No catalogue number given.

In absence of any authentic name plate or placard for this, above description is arbitrary by reason of its close similarity to the Lute and, on account of its size, conclusion must be that instrument produces only deep or low tones.

This instrument has a sound box or body shaped like half of a pear about 2 ft. on its axis, 18" at wide end, attached is extraordinary long neck or finger board, 4 ft. 9" in length, giving to the whole specimen overall length of 6 ft. 9". Body is made up of thin sections plywood cemented together to form its shape, the neck apparently being of solid wood section. Has series of 19 gut strings, 11 of which extend only about one foot up the neck and secured to timing pegs in separate peg

box; then 8 strings extended full length of neck being in turn secured to another set of tuning pegs in additional peg box. Ostensibly, the shorter strings are for treble tones, the larger for bass tones. Around neck and passing over finger boards, under short strings only, are 8 gut cords to serve as frets, none being provided for long strings. Body has three (3) round sound holes, in place of one as is usually provided in instruments of this type.

Instrument is played by plucking as bow could not be utilized by reason of no bridge being provided for elevating strings off top surface of body, and it may be noted that the great length of this instrument makes it probable it has been designed for playing by two persons.

Neck has numerous ivory ornamented pieces. General appearance of instrument would suggest its origin to be Asiatic or Oriental of about late 17th or 18th century.

79. Wind Organ. No Origin or date given. No donor's name given.
Catalogue No. 47508

Wood case, about 3 ft long. 20" wide, 30" high, sometimes spoken of as "Melodeon" Is played by two (2) foot treadles under case which actuate a bellows under case also. Has keyboard of 36 natural or white keys, 25 sharps, flats or black keys, affording range of 4½ octaves, "swell" or volume control being obtained through lever on right end of key board. Has two scroll shaped legs. Support case secured to case by thumb screws.

Source: Society of California Pioneers, 4-29-41

LIST OF RARE INSTRUMENTS

Piano

This instrument of the "square" type; about 6 ft. long, 3 ft. wide; body about 12" deep or thick; standing on four (4) solid wood legs; total height off floor 3 ft. Case and legs made of "burled" walnut which appears to be solid throughout, no veneer. Has horizontal, metal frame upon which complete set of strings are mounted by the usual method, pins and rotating pegs for tuning. Has 50 white keys, all mounted in mother-of-pearl shell; 35 black keys of ebony; affording 7 octaves. Hinged and folding front which acts as cover or cabinet for keyboard and when closed, conceals folding music rack of thin, scrolled walnut. Has center pedestal, same wood, carved and moulded to represent "lyre" and supporting two volume or tone pedals, pedestal being hung from under side of case.

Silver name plate mounted on front of keyboard compartment, engraved "Stodittl, New York;" similar plate on inside of case, engraved "Habuarth Co., San Francisco, Cal."

This instrument is loaned to museum of Pioneers of California Society by Mrs. Mary Fay Berrigan. Formerly owned and much used by Luke Fay. It is said instrument was brought by sailing vessel around Cape of Good Hope, New York to San Francisco. In excellent state of preservation.

Harpsichord (Palace of the Legion of Honor)

Small type of instrument, about 6 ft. 6 in. long, 3 ft. wide, 10"in. deep. Case is one section, supported on separate frame with three carved scrolled, and figured legs. Ornamented over entire outside surface with hand painting and representing various scenes and incidents connected with musical history, and decorated in gilt. Made of wood, and has been repaired

Harpsichord

and reconditioned several times in its history. No available historical record. Fine example of 16th or 17th century workmanship. Triangular in shape. Has 33 natural keys, 22 sharps and flats, surface at one time having had polished finish; 5 octaves. Hinged, folding front, to enclose keyboard, which acts as music rack when open for playing. On panel over keyboard, inscription in Latin as follows: "Laudate Dominum in chordis et Organo. Psal 350." The three legs connected on bottom ends by moulded, carved and gilded supports.

Instrument may be of French or Italian origin, indicative of Renaissance period.

NOTE: Upon inquiry, find no data is available regarding this specimen, and brief decription is by worker. Instrument is not on exhibition in museum open to public, same having been removed some time to storage room and description is prepared under unfavorable circumstances because of boxes and other supplies piled around it on shelf.

Donor: Collis P. Huntington family

The Louis Prince Collection is considered the rarest in San Francisco, if not on the Pacific Coast. The following list of instruments are now in th collection and may be inspected by the public by appointment with Mr. Prince:

LIST OF RARE INSTRUMENTS

Joanes Baptiste Guadagnini "The Prince" - Milano, 1753

Joanes Baptiste Guadagnini - Milano 1755

Joanes Baptiste Guadagnini - Torino, 1780

Francesco Rugeri - Cremona, 1670

Nicolas Galiano, Naples, 1760

Jos. and Antonio Gagliano, Naples, 1793

Giovanni Grancino II - Milano, 1740

Lorenzo and Tommaso Carcassi, Florence, 1747

Gaetano Guadagnini, Turin 1852

Heironymus Amati, Cremona, 1628

Johannes Cuypers, The Hague 1750

J. B. Vuillaume, Paris, 1857

Giovanni Grancino, Milano, 1729

Giacomo Zenoli, Florence, 1740

Petrus Guarnerius School, 1738

Giuseppe Marconcini, Ferrare, 1820

Matthew Furber, London, 1795

Pierre St. Paul, Paris, 1746

Jacobus Stainer, Absam, 1690

Jos. Klotz, Mittenwald. 1784

Mr. Prince considers that to the virtuoso the bow is of equal importance to the instrument itself. For that reason he has collected a number of famous bows, including the following, which are in this collection:

Francois Tourte, Paris
A. Vigueron, Paris
Charles Peccatti, Paris
John and Arthur Bears, London
J. B. Vuillaume, Paris
James Tubbs, London
Xavier Tourte, Paris
John Dodd, London
F. Lupot, Paris
Sylvestre, Paris
Otto Bausch, Leipzig
Ludwig Bausch, Leipzig
H. R. Knopf, New York